DOCUMENT RESUME

ED 205 442 SO 013 517

TITLE	Encountering! The Arts Part of Basic Education.
INSTITUTION	Oklahoma State Dept. of Education, Oklahoma City. Curriculum Div.
PUB DATE	77
NOTE	149p.
EDRS PRICE	MF01/PC06 Plus Postage.
DESCRIPTORS	Annotated Bibliographies; *Art Activities; *Art Education; Art Expression; Elementary Secondary Education; Integrated Activities; *Interdisciplinary Approach; Language; Language Arts; Science Education; Social Studies

ABSTRACT

This publication contains an "Encountering Model" and model lessons for integrating arts experiences into the basic curriculum at the elementary and junior high school levels. The model uses a three-phase learning sequence in which each phase is labeled an "encounter." The first phase is "exploration," when students are provided with certain ideas and materials and encouraged to become acquainted with them and their possibilities. The second phase of an encounter is "creation," when the students, now familiar with the materials and ideas, use them to devise their own individual or group activity or product. The third phase of an encounter is "reapplication," when students evaluate the creation or completed activity and determine the possibilities for other encounters. Each model lesson contains principal ideas; activity suggestions for phase one, two, and three; suggestions for the teacher; and evaluation procedures. Some examples of lesson topics are: weaving (art); growing plants (science); Dolch word list (language); understanding molecules (science); community helpers (social studies); inventing new words (language arts); sculpture (art); how planets move (science); and elections (social studies). The publication concludes with an annotated bibliography of elementary and secondary materials to help teachers use the "Encountering Model." (RM)

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ENCOUNTERING!

The Arts Part of Basic Education

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SO 013 517

Arts IN EDUCATION

OKLAHOMA STATE DEPARTMENT OF EDUCATION

Printed in 1977
Additional copies may be ordered
from

Curriculum Section
State Department of Education
2500 North Lincoln
Oklahoma City, Oklahoma 73105

Design by Sharon Seminoff
Illustrations by Wanda Shaw

This publication, printed by the Latimer County News-Tribune, Wilburton, Oklahoma is issued by Oklahom
Department of Education as authorized by Leslie Fisher, State Superintendent of Public Instruction. 5,000 cop
been prepared and distributed at a cost to the taxpayers of the State of Oklahoma of $7,499.05.

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Ladies and Gentlemen,

I want to talk to you about
art education and the art of education

about

The relation of art to education as a whole
education of the whole person
to extend the feeling for art to include
all the arts:

songs, dance, threatre
drawing, modeling, handcraft,
building,
indeed the arts of
government and of community,
the arts of conflict,
of history,
the art of science,
of prophecy and prayer.
the arts of teaching and learning.

From *The Crossing Point* by M. C. Richards

JUL 2 0 1981

PART I—INTRODUCTION

TO THE TEACHER

While Galileo was looking through his telescope at the moon, Shakespeare was writing *The Tempest*. In Scotland John Napier invented logarithms while Reubens painted rosy Flemish canvases. Newton experimented with gravity while Scarlatti and Handel made music. All Europe was in an intellectual ferment as these men, scientists and artists, were using their imaginations.

The great ages of science, Jacob Bronowski points out, are also the great ages of the arts, because powerful minds take fire from each other and delight in their own abilities to imagine.

Creativity is an act of bringing the world into ordered existence, and any education in the arts must show that there is an order, a logic, and a meaning behind the act of creation. Both the sciences and the arts spring from creativity.

Imagination, Bronowski also says, is the ability to make images and to move them about inside one's head in new arrangements. Certainly in our century, putting man on the moon and unlocking the genetic secrets of the DNA molecule are both remarkable acts of the imagination, proof that ours is a great age of science. But we have, in our marveling at these scientific discoveries, somewhat neglected those other acts of the imagination which are the arts.

The arts embody and chronicle all the cultural, aesthetic, and social development of man. They are at once matrix and medium. They teach us all we know about the past; their practice enriches the present; their products point toward the future. Art enhances man's life. The study of the arts and the ensuing knowledge gained increase our ability to live life to its fullest. The arts enhance each other. Rhythm, once understood and mastered, applies equally to music, drama, or architecture. These are the relationships we should learn in our classroom experiences. Taste is discernment or appreciation. Education in the arts should ultimately develop a sense of personal taste in each child, and only a variety of experiences in the arts can do this.

The arts can be approached three ways: 1) as skills acquired by

experience, study, or observation, 2) as the use of skills and creative imagination in the production of aesthetic objects; or 3) as understanding or appreciation leading to qualitative judgments concerning works of art. The arts in education should therefore:

- *expose the child to all types of arts;*
- *give him knowledge of what goes into the creating of the arts;*
- *give him practice in creating art objects and performances;*
- *develop in him an appreciation and discrimination in experiencing the arts; and*
- *develop within him a need for the arts as part of his life and living.*

Before society convinces otherwise, each child is by nature an artist--a child dances, sings; a child is enchanted with rhythm and rhyme; a child responds to color; a child's hand grabs a marker and finds a space to draw upon; a child tells tall tales; a child is imitative, mimetic, inventive, ingenious, comic--all marks of an artistic consciousness developing.

If we can utilize those things children best understand--movement, rhythm, rhyme, their mimetic instinct, their desire to shape things with their hands--to lead them into further discoveries about themselves, about the tasks set before them--we can make their adventures into all learning more immediate and more intense.

At any stage, a learner must be a **participant** in the learning process. The arts provide him the chance to participate, to move into any subject matter. In every subject area he learns best if he himself can **make,** can **do.** By making and doing he stimulates his mind and memory and sharpens his powers of perception and association. In short, he learns.

Particularly in the primary grades children respond to artistic making and doing as they acquire language arts, mathematics, social studies, and science skills. In the middle school and high school years the arts-participant approach to all subjects can be tempered with arts-observer/appreciator techniques.

As a classroom teacher, you do not have to put the arts into basic education. They are already there, waiting for you and your students. A part of the joy of discovering history is to learn the songs and dances, to sit on the furniture, to look at the paintings, to put on the clothing, to act out the events of a given period. What better way is there to comprehend city government than to assign roles and play-act a town meeting? Adding and subtracting can be danced by a group of eager children, and geometry with its shapes and spatial relationships can begin with the examination of a cubist painting. Tracking the movement of the blood through the body lends itself to a group dance demonstration. The concept of cell structure can be taught with music and dramatization, as can the behavior of atoms or the structure and movement of the universe.

As you use the arts to make learning a participatory act of discovery for your students, you should brainstorm with your fellow teachers in all subject matters, as well as with those specialists teaching the various arts disciplines. The arts specialist can begin to take on a new role as arts resource in the school working in different ways to share skills with teachers and students. Weekly sessions with your colleagues can be evocative, can point up areas for crossovers, for parallels, for contrasts. You may want to explore the human resources of your community--the painters, poets, craftsmen, musicians, dancers--and enlist their services. A community's physical resources-- printing houses, a potter's workshop, a community theatre's costume shop and its box office, an antique dealers showroom, a piano-turner's place of business--can be useful as learning dicovery-sites for your students. Parents with their great variety of vocational and avocational interests also offer you rich resources in the arts.

By now, each of you, whatever your specialty, must have recognized that you are already a generalist in the arts. Like your students, you have artistic instincts and inclinations and an associative imagination that will surprise you when you unleash it. As you focus upon the arts elements suggested in the Encountering Models, you will have embarked upon an act of creation and discovery. You are learning as you teach; you are participating as you lead; and the quality of the entire learning adventure is enhanced and strengthened for you and your students.

You, the classroom teacher, by creative use of the Encountering Model, can help each student gain the awareness that will lead to self-discovery and life enrichment.

3.

CREATING AN IMAGINATIVE LEARNING ENVIRONMENT

I

THE MODEL: PURPOSE, STRUCTURE, DEFINITION

The purpose of this model is to provide you a method of integrating arts experiences into your basic curriculum on a regular basis. Some of the activities relate the arts to each other; some relate the arts to the basic curriculum; some use the arts to teach a concept in a given subject area. The choice of how and why you use the model is yours.

At some points throughout the material, you may need the assistance of the music or art teacher in your school or perhaps the talents of a resource person in your local community.* It is hoped that as you become more comfortable with the model and are able to identify the values coming from its use, that you will find arts experiences becoming a regular part of the basic curriculum in your classroom.

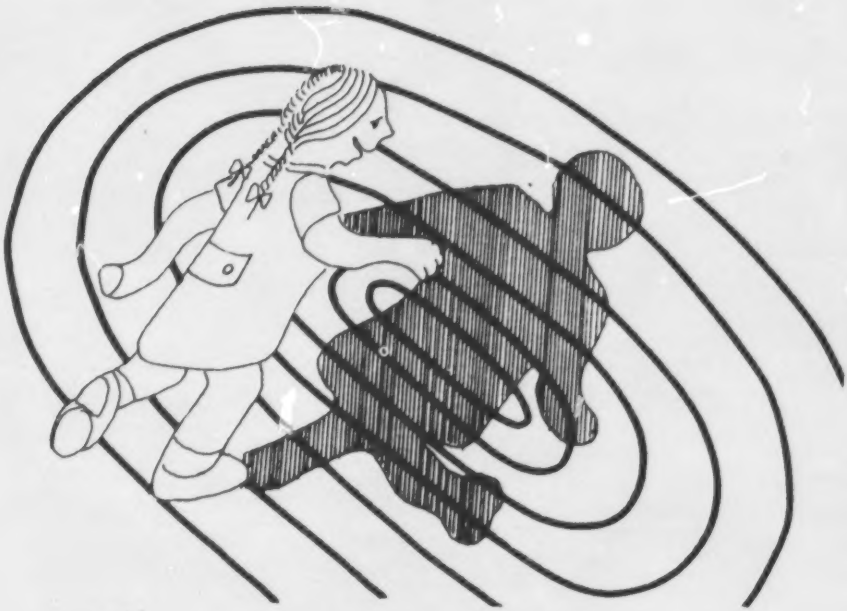
The model proposes a structured series of activities that will help to develop 1) imagination and perception, 2) problem-solving abilities, 3) communication potential, 4) a greater understanding of the arts process and 5) opportunities to unleash creative potential. It encourages every child to **do things**; it gradually shows him **how to do things better** and it lets him discover **why he is doing things better.**

The model is based upon a process approach to learning which you probably use already in your classroom. It sets forth a three-phase learning sequence each of which is labeled an ENCOUNTER.

The first phase of any encounter is **Exploration**, when you provide students with certain ideas and materials and you encourage them to become acquainted with them and their possibilities.

The second phase of an encounter is **Creation,** when the students, now familiar with the materials and ideas, use them to devise their own individual or group activity or product.

**For a listing of arts organizations and groups who are willing to share their resources with you and your students, you may wish to consult the Oklahoma Arts Resources Guide available from the Oklahoma State Department of Education.*



The third phase of the encounter is **Reapplication**, when you and the students evaluate the creation or completed activity and determine the possibilities for other encounters.

Following each part of an encounter are a series of questions called Reflections that are designed to stimulate class discussion of the activity. Again, they are given only as ideas and do not represent all the possibilities.

The model also includes **Principal Ideas, Suggestions for the Teacher**, and **Evaluation** of the encounters.

The **Principal Ideas** are a series of statements setting out some concepts that are explored in the encounters. They do not attempt to name all possible concepts. They are not written as objectives but stand merely as clues to you as to the content of the encounters.

The statements in **Suggestions for the Teacher** are meant to broaden the possibilities for your classroom methods. They may assist you in setting the physical environment, in determining group size, in preparing students for the encounters.

Evaluation in this model is treated through a series of summary questions following each phase. The questions listed are not meant to be test items but are given to stimulate questions you might ask yourself as you review the effectiveness of the activity. Any one encounter has the potential to produce several student outcomes in the areas of 1) understanding concepts; 2) developing skills; 3) changing attitudes. You may have selected the encounter to achieve any one or all of the possible outcomes; perhaps your main purpose was to teach concepts or to help students develop an arts skill.

Use the questions as samples to take a look at the encounter and to help you think through 1) why you selected the encounter; 2) how you did in guiding the encounter; 3) whether it worked for you and your students, and 4) whether the outcomes you hoped for were achieved. You will become more comfortable with evaluation as you gain more experience in guiding encounters and in looking at what you and your students do. As you become more familiar with the model you may want to develop check lists, rating scales, or other evaluation tools so

you can gather information as you assess your experiences. Your evaluation work will become more detailed, more incisive. However, as you begin to work with Encountering, the important element is to make the effort to review and to involve your students in the evaluative process.*

The short sample encounters, written in the same design as the longer expanded encounter, are meant to stimulate ideas and give you a model for developing your own encounters. The model has then been further developed into an expanded version for the elementary school and one for the middle school. However, many activities are appropriate at various levels depending on your approach to the activity and your purpose for its use. It is obvious that the value of the activity will be dependent upon the quality of the arts experience as well as the understanding of the concept being taught.

Each encounter makes use of arts elements, concepts, and materials. Each child, at whatever age, and you, whatever your training, share similar sensory and kinetic perceptions and associations as part of your common biological and cultural heritage. You already use this common heritage in your teaching. You don't have to be trained in the arts to recognize and manipulate the elements of art. They exist already in basic education. The model simply provides some structured ways in which you may intensify the arts part of every child's basic education.

These common arts elements--rhythm, movement, sound, line, mass, shape, color, texture, tension, etc.--all relate directly to one or more of the basic subject areas of the school curriculum. Each series of encounters with arts elements gives you sample activities that can serve to reinforce language arts, mathematics, science, or social studies. Once you have worked through the models with your students, you will discover your own ideas for creating still other series of encounters.

**For further assistance with sample check lists, rating scales, and other alernative evaluation tools, you may wish to refer to either the Evaluation section of the guide entitled, "Alternatives: A Guide to Critical Concerns of Teachers of English Language Arts" or to "Evaluation, Book 1" both available through the Oklahoma State Department of Education.*

Here is the model design for Encountering:

PRINCIPAL IDEAS:

PHASE ONE - EXPLORATION

- Encounters
- Suggestions for the Teacher
- Evaluation

PHASE TWO - CREATION

- Encounters
- Suggestions for the Teacher
- Evaluation

PHASE THREE - REAPPLICATION

- Encounters
- Suggestions for the Teacher
- Evaluation

HOW TO USE THE MODEL

1. **Quick Survey**

   As you skim through the Short Sample Encounters section (pages 10-31 you will get a sense of the variety of ways in which the model can be developed.

2. **In-depth Examination**

   The two Expanded Encounters for the elementary and middle school (pages 33-81 will help to deepen your perception of how the phases of a series develop.

3. **Student Involvement**

   When you have selected an appropriate series to try with your student, it is important that you complete **All Phases Of Any Encounter** you select. Allow plenty of time for experiencing each phase.

4. **Regular Use of Model in Classroom**

   Only you can determine what time in your classroom day, how often, and what duration a given phase or encounter will occupy. As you become familiar with the model, you will develop a sense of the right moment to insert an encounter into regular classroom procedures.

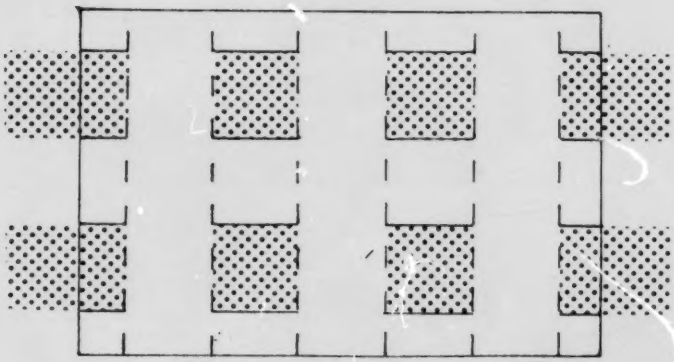
5. **Additional Information**

   If you are interested in discovering how the Encountering model developed historically, you can find that information in Appendix A (pages 83-84).

PART II—
THE ENCOUNTERING MODEL

PRINCIPAL IDEA(S):

As fibers may inter-laced to form a weaving, ideas and musical thoughts may be woven together to form a creative statement.



II

WEAVING

A Sample Model In Art (Primary)

ENCOUNTERS:

Phase One: Exploration

1. Pair children up and have them explore with movements the concepts of "in and out", "over and under".

2. Have children form a line or circle with the last child "weaving" in and out between the children. Each child in turn will "weave" the line. A chant of "in-and-out" might be started at some time during the movement to help develop a rhythm to the weaving.

3. Listen to a selection from the record album, "Switched on Bach". Identify single melody lines and discuss with the students how the single melody line is repeated and how new melodies are introduced (counterpoint) and woven with the first.

Phase Two: Creation

1. Assist students in beginning simple weaving using ½ inch strips of construction paper woven into a piece of construction paper cut in ½ inch strips with a one inch border. Variations of simple weaving may be introduced (i.e. curved slots and strips, over two, under one, etc.) Shapes may be cut from the sample weavings to make pictures, frames for drawings, etc.

2. Introduce new materials that may be woven (reeds, soda straws).

3. Construct a simple cardboard loom and do an easy yarn weaving.

Phase Three: Reapplication

1. Bring to class a wall hanging that is a tapestry. Discuss how threads are woven into fabric to make a tapestry.

2. Listen to "Tapestries" by Carol King. Ask 12-16 students to form a square with students on one side of the square beginning a movement sequence which is repeated in canon (round) form by the other sides of the square.

A sample pattern might be: *4 steps toward the center of the square and return*
4 steps to the left and return
4 steps to the right and return
4 steps back and return

After the first four counts, the second side begins the sequence, and so on. When each side has begun the sequence, the visual canon may be related to the weaving of a tapestry.

3. On pre-cut one inch strips of paper ask every student to write a statement about a common subject (the happiest day of my life, etc.). Allow small committees of students to weave the strips together to create a visually attractive poetic statement.

SUGGESTIONS FOR THE TEACHER:

1. Assist students in early stages to master mechanics (skill) of weaving.

2. Introduce samples of woven materials in various textures and designs to the children as their weaving progresses.

EVALUATION:

1. Do children understand the mechanics of weaving?

2. Do students make a correlation between the weaving of fibers and the weaving of ideas and musical throught?

PRINCIPAL IDEA(S):

Seeds require certain elements for growth: air, sunlight, water, soil, and nutrients.

II

GROWING PLANTS

A Sample Model In Science (Primary)

ENCOUNTERS:

Phase One: Exploration

1. Ask the students to take positions on the floor making themselves as small as they can. Instruct the child to think about the kind of tree or plants he would like to grow into. You may need to give some suggestions for young students. Lead them through the steps of a life cycle of a seed: the seed is in the soil, it takes in water and germinates, the sun shines on the young plant and nutrients are taken from the soil. Observe the students and carefully guide them through the plant's stages of development, from germination to growth to dormancy.

Phase Two: Creation

1. Have students tear shapes from large pieces of colored paper to create the life cycle of one of the flowers as an enlarged, three-dimensional mural on a wall in the hall or classroom. Six to eight steps in the cycle might be created.

2. What other elements or conditions are needed for plant growth? Add suggestions to the mural. Soil, clouds providing moisture, the sun, etc. could be added to complete the mural.

3. Suggest that each child draw pictures of the life cycle of his seed and prepare labels identifying each step of the cycle.

Phase Three: Reapplication

1. Give each student a styrofoam cup or other container, potting soil, and bean, alfalfa, mimosa, radish or other seeds to plant. Be sure to punch a hole in the bottom of each cup for drainage. It is each student's responsibility to care for the plant.

2. Plant some additional plants and label them experimental. Deprive one group of sunlight. How does their growth compare with the growth of the carefully attended plants?

3. Ask students to record day by day growth of the plants in centimeters or millimeters. Compare plant growth rates. Do they break through the soil at the same time? What is meant by germination? Another way to record the comparative growth rates of the plants would be to measure their shadows.

SUGGESTIONS FOR THE TEACHER:

1. Allow your own creativity freedom as you suggest the plant growth in the improvisation with the students.

2. Assist students in comparing plant growth to animal growth to human growth.

EVALUATION:

1. Do students recognize the need for natural elements for plant growth?

2. Are students able to draw conclusions from their experiments?

3. Can the students interpret with body actions the steps of a plant life cycle?

10/12

PRINCIPAL IDEA(S):

Rhythmic activities can provide an alternative for word drill.

DOLCH WORD LIST

A Sample Model in Language (Primary)

ENCOUNTERS

Phase One: Exploration

1. Using these specific words from the Dolch Word List (who, when, where, why, which, how), ask students to construct the words with blocks, straws, clay coils, sandpaper letters, etc.

2. Ask students to trace the words in the air with their hands or bodily movement. Orchestra music with a wide variety of mood changes could be used to encourage students to trace heavy/light, small/large etc.

Phase Two: Creation

1. Divide students into three groups. Ask them to select one word from the list and create a three part chant using the word:

   a) Ask the first group to use the word in a sentence (ex. Who is coming?). The sentence should be repeated several times like a chant.

   b) While the first group chants the question, ask the second group to decide on a response (ex. Jim Jones) and join the chant.

   c) Ask the third group to join the chant by saying the end sound of the word selected for the sentence (ex. o͡o).

   Assist each group in keeping the rhythm consistent:

Who is coming?	ı ı ı ı
Jim Jones	d d
o͡o	o

13

2. Assign one word to each of the seven tones of the scale (ex. Do-who, Re-what, Mi-when, Fa-where, Sol-why, La-which, Ti-how). Sing familiar melodies using the Dolch words (Where is Thumpkin, Three Blind Mice, etc.)

Phase Three: Reapplication

1. Ask students to write a one word response to the seven Dolch words as the list is being read. Responses may be used as an outline for poetry or creative writing lessons.

2. Assign percussion instruments to the rhythm patterns students create in Phase Two and use as an accompaniment to familiar tunes.

SUGGESTIONS FOR THE TEACHER:

1. This exercise may be used to reinforce other curriculum areas or another set of Dolch words.

2. You may wish to seek assistance from the music teacher for planning and coordinating additional encounters.

EVALUATION:

1. Point to one of the words without verbalizing the word and ask students to write an appropriate response.

PRINCIPAL IDEA(S):
Because of density, molecules move differently in solids, liquids and gases.

II

UNDERSTANDING MOLECULES

A Sample Model In Science (Intermediate)

ENCOUNTERS:

Phase One: Exploration

1. In an open space ask students to slowly walk about exploring high and low with body movement being careful not to touch another student.

2. Ask students to imagine they are moving through water and how their movements differ from the random walk. As they move, encourage them to imagine the water (liquid) pressing against their body and the energy (dynamics) required to move through it.

3. Using the same movement ask students to close their eyes and move in slow motion through the open space. As they bump another student, they should gently change directions and continue moving. Relate the movement experiences to the movement of molecules as they move through gases (random walk) and through liquid (slow motion walk).

4. To visually relate the movement of molecules through gases, liquids, and solids, insert carbon paper between two sheets of paper, place in a cake pan and do the following experiments:

   Gases: Find two steel balls (to represent molecules) and place them in the pan. Have students move the pan slightly for a few seconds. Remove the balls and observe the tracks left by the carbon on the bottom sheet of paper. Notice that the two balls had great freedom to move. This movement represents molecules moving through gases.

   Liquids: Follow the same procedure but add five steel balls. Observe that when more balls (molecules) are added, the chance for interaction is greater. This movement represents molecules moving through liquids.

Solids: Again follow the same procedure but add ten steel balls. Because of the density, the movement of the balls will be more restrictive. This movement represents molecules moving through a solid.

Phase Two: Creation

1. Ask students to explore and demonstrate through dance/movement how they would move as a molecule in a solid, liquid, or gas. Organize and move individually and then as a group.

2. Guide the students in choosing words descriptive of the movement they create (i.e. in a solid: heavy, dormant, vibrating, slow; in a liquid: over, under, around each other, floating, stretching; in a gas: fliting, zinging, whizzing, and darting.)

3. Ask students to choose one of the elements in which to move through and to create a vocal sound to accompany this movement.

Phase Three: Reapplication

1. Relate molecules to atoms and all substances.

2. Use recorded examples of sounds created by a Synthesizer as motivation for students to move as a molecule in one of the chosen elements.

SUGGESTIONS FOR THE TEACHER:

1. Teacher guidance throughout the exercise (side coaching) is necessary in free movement exploration to eliminate confusion and behavioral problems.

EVALUATION:

1. Can students translate the knowledge gained during exploration into a planned creation?

2. Do students show through creative movement a difference in the way molecules move through solids, liquids, and gases?

7/16

PRINCIPAL IDEA(S):

Certain people in the community perform jobs that "help" other people. These community helpers are important to the life of the community.

Pantomime is the acting out of ideas without using words.

II

COMMUNITY HELPERS

A Sample Model In Social Studies (Intermediate)

ENCOUNTERS:

Phase One: Exploration

1. Following discussion of community helpers, ask each student to think of a community helper he might become through pantomime. What movements might his person make as he or she works? Where might they perform their help? Clarify for students that pantomime is acting without the use of words.

2. Allow students to pantomime their community helper as a group, focusing on their own pantomime, not on others. Assist them in defining their individual space for the pantomime.

3. In groups of three, have students perform their pantomime for each other. Encourage groups to allow "performer" to finish pantomime before guessing which helper she or he might be.

Phase Two: Creation

1. Divide students into groups of three community helpers. Ask them to determine where they are and how they help each other. For example, a police officer, a street cleaner, and a delivery person might all be at a street corner. The police officer may stop traffic for the street cleaner to clean the intersection of trash while the delivery person delivers the pizza for their picnic lunch together on the corner bench.

2. Let student groups perform their mini-sociodrama for the rest of the class. It is important that each helper gets to "help" in the drama.

Phase Three: Reapplication

1. In small groups have students classify community helpers into categories such as law enforcers, delivery persons, cleaners, transportation drivers, etc.

2. Which helpers must the community have for its survival? Which could the community do without? Which tasks might every person in the community perform that would take the place of the helpers? What would be the consequences if some helpers did not do their jobs, such as trash collectors, police officers, teachers?

SUGGESTIONS FOR THE TEACHER:

1. Beginning with simple pantomimed activities such as drinking a glass of water or cracking an egg in a bowl make the concept of pantomime clearer for the students.

2. Encourage students to recall helpers out of their own daily living experience.

3. Assist students in making their pantomime clear and distinct by asking questions.

EVALUATION:

1. Are students able to determine survival services as opposed to convenience services?

2. Do students evidence a new awareness of the importance of community helpers?

3. Are students selective in their pantomimed actions?

4. Is the pantomime clear and communicating to observers?

PRINCIPAL IDEA(S):

Through creative stimulation, students can use their language skills in new ways.

II

INVENTING NEW WORDS

A Sample Model In Language Arts (Intermediate)

ENCOUNTERS:

Phase One: Exploration

1. Seat children in a circle on the floor. Show them a small, squishy pillow and discuss with them the various uses for a pillow. Also explore the characteristics of the pillow such as soft, mushy, light, flexible.

2. Ask students to show you other uses for a pillow: to kneel upon while scrubbing the floor, to carry a kitten on, to make themselves higher in a chair. Have students show, not tell.

3. Suggest that the pillow is a large bowl. Pass it around the circle and ask each to "drink" out of the bowl indicating by their reactions the kind of liquid they have drunk...hot, cold, sour, sweet, bitter, tasty.

Phase Two: Creation

1. Pass the pillow around the circle and ask students "what else could it be?". Encourage them to treat the pillow as if it were another object such as a hat, basket, or puppy. Remind them that the rest of us will believe whatever they believe about the pillow.

2. After several students have shown what else the pillow could be, suggest that students might make up a different word for the pillow as it is used. For instance, instead of saying "that looks like a hat" a student might say "that looks like a schnerker." The next student replies in the affirmative repeating the word, such as "you're right, that is a schnerker." Repeat around the circle.

3. As each student makes up a new word, ask him or her to record it on a large piece of newsprint on the floor in the middle of the circle. Students should spell the word as it sounds to them.

3. Students are then encouraged to create a new function for the object in addition to a new name. After deciding on the name and function, each student pantomimes that function and uses the name in a sentence as he/she works.

Phase Three: Reapplication

1. Using the words that the class has invented in either of the above exercises and recorded on the newsprint, make up a short story or poem. Students can be grouped in four's and five's for this experience. Record the stories or poems on newsprint.

2. Have students draw monsters on large sheets of newsprint and invent new names for these monsters. What kind of sounds might the monster make? How would these sounds be written on the pictures?

SUGGESTIONS FOR THE TEACHER:

1. If you join in the experiences with your students, the exercise becomes clearer for them.

2. Using sounds in new combinations will be difficult for some students. Assist them in using multiple syllable words.

EVALUATION:

1. Can students repeat the newly invented sounds?

2. Do students combine a variety of sounds in the invented words?

3. Are students able to phonetically spell their "made up" words?

PRINCIPAL IDEA(S):

A moment in time can be captured in a concrete form through sculpture and in a pictorial form through photographs or paintings.

II

SCULPTURE

A Sample Model In Art (Intermediate/Middle School)

ENCOUNTERS:

Phase One: Exploration

1. Ask one group of students to move about the room as another group provides a percussive rhythm accompaniment. Emphasize they are free to move in any direction including stretching, crouching, stepping. As the instrument accompaniment ceases periodically, ask students to hold or pose in the position (Freeze!) Repeat several times and ask students to view the frozen positions as sculptural forms.

2. As the students are frozen in a position, give them a certain number of beats on which to change the position of a particular body part. Continue until the sculpture is completely changed. Change groups so that all have the opportunity to move.

3. Discuss the "stop action" concept of a camera when a moment of action is caught in a still picture. If a 16 mm film projector and film are available, show a short film stopping at different places to catch the moment in a still picture.

Phase Two: Creation

1. Choose three students to take frozen positions which they are able to hold for a period of time. Ask the other students to quickly sketch them in these frozen positions. If a Polaroid camera is available, several pictures from different angles might be taken of each human sculpture.

2. From the sketches or photographs, small committees of students can create a lifesized sculpture using crumpled newsprint or newspaper and masking tape or string. Cardboard tubing or wire may be needed for support.

3. Divide students into groups of five or six. Give each a copy of a painting that shows five or six people interacting with each other. You might choose reproductions of paintings by recognized painters and discuss the period from which they came. Ask the group to determine the story behind each painting and to recreate the painting as nearly as possible by assuming the bodily positions of the characters and using only available classroom furniture. Share paintings and real life reproductions with the entire class.
4. After they have shared the still life reproductions, ask students to group again and determine the rest of the story of the painting. What action occurs from this moment? They will have four stop action frames in addition to the beginning one to tell the story and one frame to end it for a total of six human pictures. After they have determined their stories, they should share them with the class.

Phase Three: Reapplication

1. Take a field trip with students and locate sculptural forms found in an outdoor environment: (oil wells, rock formations, etc.)

SUGGESTIONS FOR THE TEACHER:

1. Examples of traditional or abstract forms of sculpture could be viewed and discussed.

2. Encourage students to bring to class sculptural forms of various shapes. Determine which seem to have visual movement and which seem to be stable (still). Relate the ones with visual movement to the concept of stop-action.

EVALUATION

1. Were students inventive with their sculptural creations?

2. Do students work well in small groups? Did leadership emerge?

3. Are students more aware of sculptural forms in our natural environment?

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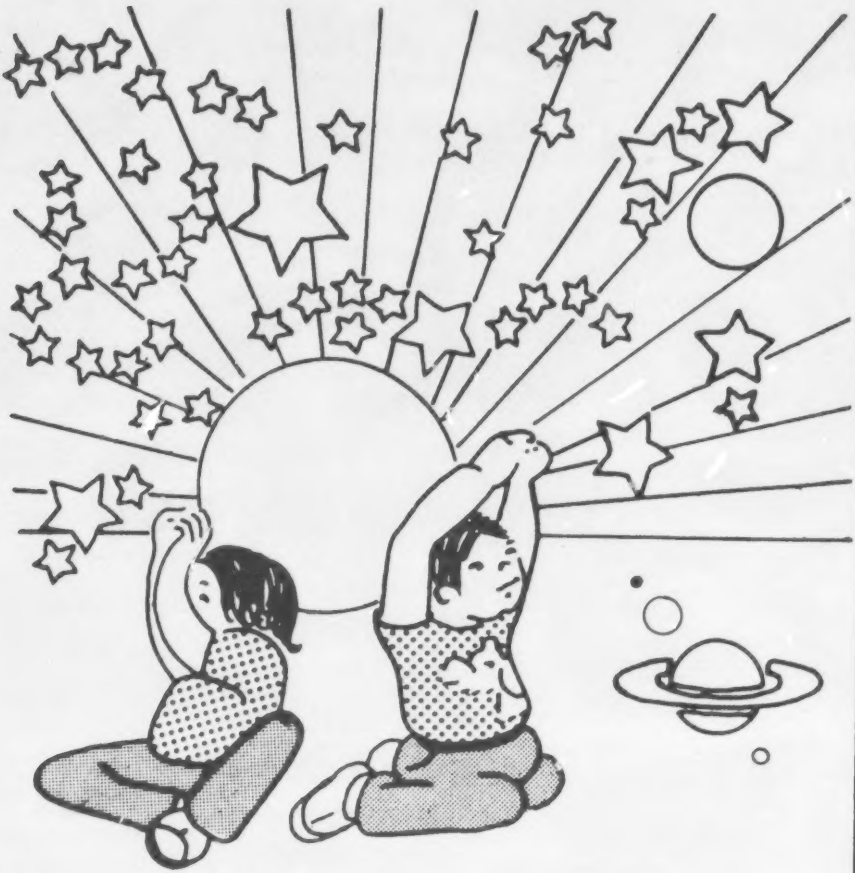
PRINCIPAL IDEA(S):

Planets move around the sun in an organized way as determined by its own mass, speed, and gravity.



II

HOW PLANETS MOVE

A Sample Model In Science Intermediate/Middle School)

ENCOUNTERS

Phase One: Exploration

1. Have students select a planet and explore moving through space according to their present knowledge of how planets move. This will probably be a random unordered sequence of movements. After this exploration, ask students to study the planet they have selected--how it moves in relation to the sun, its distance from the sun, its path of rotation and its speed--and determine the orderliness of the universe.

Phase Two: Creation

1. In a large open area position a student to represent the sun and ask each student to move as his selected planet in relation to the sun--closer to, farther away, faster/slower than,--and in the path of rotation of his planet. Notice the time it takes to complete an orbit.

2. When students have explored individually, groups of students may work as a team to represent a single planet. The teams may then be combined to experience through dance/movement the rotation of planets.

3. If a video camera is available, students will benefit from viewing all the planets in motion.

4. Allow students to choose an appropriate music selection to accompany the creation or provide a collection of sound sources for students to create the mood suggested by movement of planets.

Phase Three: Reapplication

1. Ask students to make a drawing showing appropriate

positions of the planets.

2. Suggest that the students make a three dimensional model of the planets and sun using styrofoam balls, wire, etc.

3. Discuss in small groups how each planet is affected by its position to the sun. For example, which is coldest? Why?

SUGGESTIONS FOR THE TEACHER:

1. Assist the students in forming a mental image of the planets' relationship to each other and the sun.

2. Assist students with movement techniques or invite the drama/dance teacher or community resource person to assist.

EVALUATION:

1. Do students show through movement that they have internalized the concept of how planets move?

2. Are students able to draw conclusions about how the sun affects each planet?

3. Can students relate their dramatization through movement to the actual relationships of the sun and planets?

PRINCIPAL IDEA(S):

Every individual in our society has a responsibility to understand election procedures.

ELECTIONS

A Sample Model In Social Studies
(Intermediate/Middle School)

ENCOUNTERS:

Phase One: Exploration

1. During an election season or unit of study, discuss with the students the process candidates go through from the time candidacy is announced to the time the ballots are cast.

2. After careful study of the election process, student committees should be assigned to assume responsibilities for their own election campaigns. The planning process should include the naming of two political parties, selection of candidates, committee assignments, planning the campaign and casting of ballots.

Phase Two: Creation

1. Each party should:

    a) Write an original campaign song for use during the campaign.
    b) Create a logo and design posters for their candidate.
    c) Arrange for interviews with candidates and publish in school newspaper.
    d) Assist the candidate with a campaign speech for the class.
    e) Make arrangements for casting ballots and announcing the results of the election.

2. Candidates should develop a campaign platform dealing with issues of interest to the students.

3. On a specified day, hold the election and announce results.

Phase Three: Reapplication

1. Divide the students into groups of three or four and ask them to choose a candidate running for some public office to follow. Using the local newspaper as a resource, chart the position of the candidate on various issues on a large sheet of newsprint, clip articles and mark pertinent quotes. Keep this record over a period of weeks. Determine the viewpoint of the candidate.

2. Invite several politicians or their representatives to a political meeting in your class or school. Have students question them based on their research.

3. Compare the student election and campaign to that of the current state or local election. Try to discover the trends, problems, climate of the time, and events of the recent past which might have caused the real election to go as it did.

SUGGESTIONS FOR THE TEACHER:

1. Plan this lesson at the time of some state or community elections to involve students with civic affairs.

2. Bring in newspaper articles concerning the election.

3. Make available recordings of campaign songs that might be familiar to the students.

4. Contact appropriate political figures in the community to use as resource people.

EVALUATION:

1. Do students have an understanding of election procedures?

2. Do students recognize the importance of campaign songs, logos, etc?

3. Were they creative with their campaign?

PRINCIPAL IDEA(S):

The earth is formed in layers of soil, rock, sand and clay.

II

EARTH STRATIFICATION

A Sample Model In Science (Middle School)

ENCOUNTERS:

Phase One: Exploration

1. Plan a field trip to the nearest place where the earth has been cleaved to expose different layers of soil, rock, sand, and clay. Observe and identify the various stratification layers.

2. Ask students to gather and label samples from each stratification and suggest ways the substances are used in everyday life.

3. Use the clay strata and assist students in preparing it into workable (plastic) clay:

   a) dry and crush into small particles
   b) place in pan or bucket and cover with water
   c) after 24 hours stir and pour onto plaster or cloth-covered surface. After partial drying remove and test the clay for workability.

Phase Two: Creation

1. Encourage students to try different construction techniques with clay. This might include simple clay modeling or pinching, coiling, or slab building. The art teacher or a local artist might be needed to assist you and your students in determining the different methods of clay modeling.

2. Using different colors and textures of sand and ground soft stone, have the students do a sand painting by gluing sand or stone to a cardboard, plywood, or masonite surface. Encourage students to use broad, simple areas in their designs. Ideas for designs may be found in Southwest Indian sand paintings, pottery, and blankets.

3. Students may wish to use the sand painting technique to re-create, on a small scale, the original strata from which the samples were taken.

Phase Three: Reapplication

1. Ask students to suggest different ways clay is used at home, in industry, and school.

2. If you do not have experience working with clay, locate a community resource person to assist students in preparing basic glazes using simple formula and balance scales. Projects can be fired to examine color and texture of glaze.

SUGGESTIONS FOR THE TEACHER:

1. Acquaint students with observable earth stratas at convenient locations.

2. Provide a pottery display made of natural clays for students to observe.

EVALUATION:

1. Do students recognize different stratas in soil composition?

2. Are students able to determine common uses of clay?

3. Do students recognize beauty in objects created from the earth strata?

PRINCIPAL IDEA(S):

The human need to communicate is observable in language, body signals, and music.

Listening for variety in sounds

II

COMMUNICATION

A Sample Model In Speech (Middle School)

ENCOUNTERS:

Phase One: Exploration

1. Through open-ended questioning, discuss with the students the variety of ways we communicate. Compare our systems of communication with that of other cultures. For example you might discuss with your students the following: 1) How do dogs tell us they are glad to see us, that they are unfriendly? 2) What are some of the ways we tell other people that we are happy or sad without the use of words? 3) How do babies communicate? deaf people? 4) Can you think of any other ways we communicate without words?

2. Listen to a variety of examples of music and determine the mood or feeling the music is communicating. Choose a recording of African music and determine how the drum is used as a communication tool.

3. Divide the class into three small groups and ask each group to develop alternative methods of communication according to the following guidelines:

   a) ask one group to select an idea and devise a system to communicate the idea using only body signals.
   b) ask a second group of students to communicate an idea vocally, but without the use of any known language.
   c) give the third group of students a variety of percussion instruments to communicate an idea using only sound sources.

Phase Two: Creation

1. Following the exploration, ask each group to communicate their idea using the method assigned. During the activity, ask students to avoid using the English language to demonstrate.

2. If time allows, encourage each group to explore all three systems of communication suggested:

   a) a vocal system of communication
   b) a physical system of communication
   c) a system of manipulated sound (percussive or environmental)

3. Ask students to develop a way to record their systems of communication for preservation. Record these on newsprint and share with entire class.

Phase Three: Reapplication

1. Ask students to discuss and compare the effectiveness of their invented systems of communication with our English language.

2. If possible invite an African musician to visit the class and demonstrate authentic African instruments focusing on the element of communication.

3. Discuss how verbal communication might have evolved from the cave man to the present time.

SUGGESTIONS FOR THE TEACHER:

1. Encourage students to keep their means of communication clear and simple.

2. Ask students to create their communication systems based on the order of needs.

EVALUATION:

1. Did other students recognize the ideas being communicated?

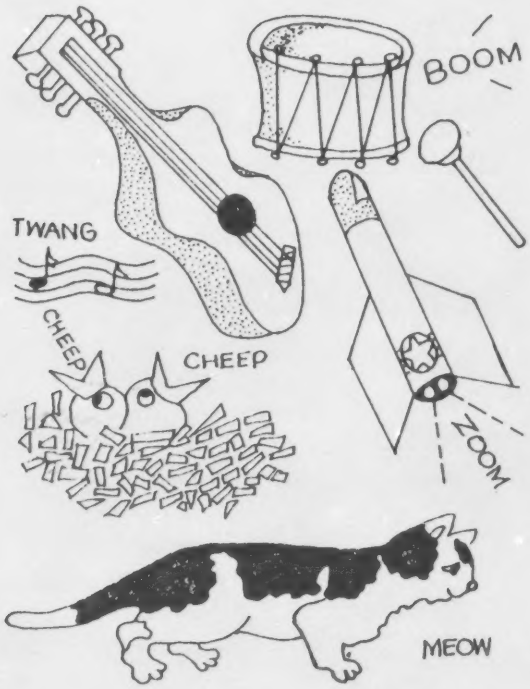
2. Do students understand the basic need for communication and how man has dealt with this basic need to communicate?

THE EXPANDED MODEL FOR THE ELEMENTARY SCHOOL

PHASE ONE - EXPLORATION

Principal Ideas:

1. There is an infinite variety of sounds.
2. Sounds can be created, classified and manipulated.
3. Sounds can be interpreted through graphics and movement.
4. Individual voices as well as individual sounds can be identified through quality and pitch.



ENCOUNTERS

ENCOUNTERING

Part #1

1. Invite students to investigate sound sources within their environment, such as pencil sharpener, school bells, desk top, lunchbox. Encourage students to classify the sounds (wood/steel, dull/bright, quick/lingering, etc.) Be attentive to descriptive vocabulary and list the words for further study.

2. Ask students to select a favorite sound from their environment and arrange for a tape recorder to tape each sound. Upon completion allow students to listen to the tape and identify the various sound sources. Encourage students to discuss characteristics and qualities which enable them to identify each sound. Save the tape for later use.

Reflections

A. What sounds in your room are similar? Different?
B. What is one of your favorite sounds in the room? In the school? In your home?
C. What is one of your least favorite sounds in the room?

Part #2

1. Sitting with children in a circle, strike a drum and pass the drum to a child who, in turn, will imitate the sound. Ask the class and then each individual student to vocally imitate the sound. After a brief exploration, vary the speed at which the vocal sound is passed around the circle. Now vary the speed at which the drum sound is passed around the circle.

PHASE ONE - EXPLORATION

II

2. Extend the game to allow each child to produce a short combination of sounds (sequence) which the class imitates both vocally and in movement. One student produces a sequence with the drum while some students imitate the sequence vocally and another group uses the board and colored chalk to draw different length lines to match the sequence produced. They change speeds with which they draw the marks to match the speed of the sequence. Tape record sounds for playback. Invite the class to discover additional sounds that the body can produce such as clap, stamp, patschen (or leg slap.)

3. A student is selected to present his sequence of sounds on the drum. While one group of students vocally imitates the sounds another group selects appropriate movements to represent the sounds. When the sequence is complete, movers hold their last position (Freeze!) Another student is selected and the pattern is repeated.

4. Divide students in trios and repeat the sequence with one person in each trio assigned to either:

   (a) produce a vocal sound sequence
   (b) react with body movement
   (c) produce a visual representation

   Tape record the activity for playback

Reflections

A. Do the marks in varying lengths assist you in recalling the sequence?

B. Were you able to accurately reproduce the sound sequence graphically? In movement?

C. Were you pleased with the way your trio worked as a group?

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PHASE ONE - EXPLORATION

Part #3

1. Distribute several sheets of paper of similar size and quality to all students. In sequence, have each student make a sound using the paper as a sound source. Each student imitates the sound made by the previous "sound explorer" and contributes a new and original sound to be imitated by the next person in the sequence.

2. Add voice imitations to the paper sounds, alternating paper sounds and voice sounds.

3. Working in pairs, one student creates a vocal sound or a paper sound while his/her partner responds with original movement.

4. Tape record approximately ten different paper sounds. Play back and discuss each sound, asking students, "What does the sound remind you of?" Responses will vary from "zipper", "sliding", "ripping", and "wind", connoting longer sustained sounds to "thunder", "bells", and "leaves rustling" connoting shorter and more complex sounds.

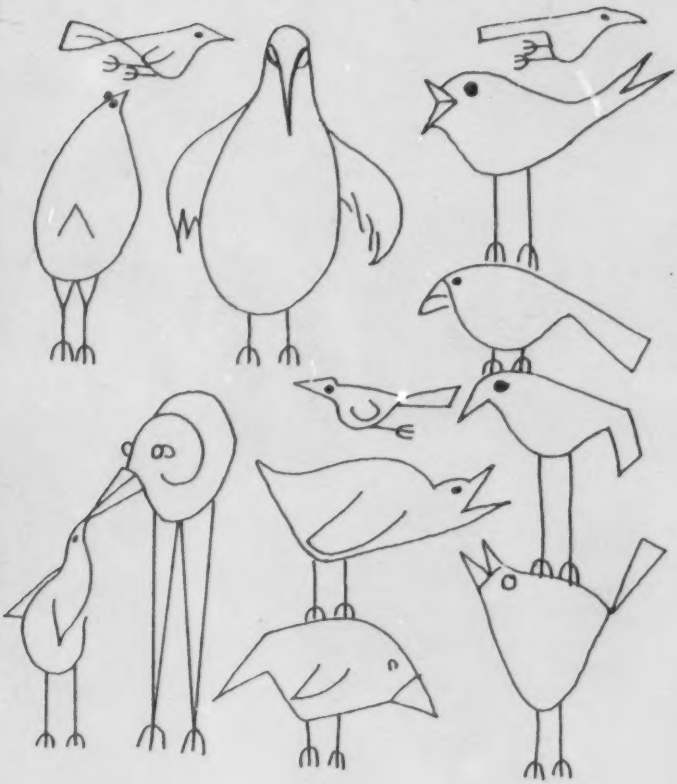
5. Create new sounds using different objects which may be found in the room and discuss their musical character:

General Term	Musical Term
Long-short	Duration
Loud-soft	Intensity
Quality (clang, ring, dull, scrape)	Timbre
High-low; none	Pitch

Reflections

A. *Strike a tone bell, triangle, or pan lid producing a ringing sound. Can you explain why the tone stops when you place your hand on the pan lid?*

PHASE ONE - EXPLORATION



Different sounds for different shapes

B. Can you find objects fitting the long/short concept in your room or environment?

C. How do we measure people? Miles? Speed? Milk?

Part #4

1. Divide the class in two equal groups. Provide each group with a stop watch and tape recorder. Set the tape recorder at 3¾ speed. Assist each group in preparing a tape consisting of each child saying an agreed upon phrase such as "Happy Valentine's Day" at five second intervals.

2. For playback ask the groups to exchange tapes and identify the order of the voices by listening to the voice quality.

3. On a given signal play both tapes simultaneously to check the accuracy of each groups' timing. Change the speed on one tape recorder to 7½ speed and again play both tapes to discover the difference in timing and the change of voice quality at a higher speed.

4. Prepare a tape of animal sounds at 3¾ speed: (the child's pet dog, cat, bird; a field trip to the zoo). Play the tape and ask the class to identify the animals by their sounds. Encourage each child to select one sound and draw the animal making the sound. Change the speed of the tape to 1 7/8 speed and again ask the student to illustrate the same animal by having the drawing reflect the distortion of the sound.

5. Use the illustrations as motivation for writing a short paragraph about the animal.

Reflections

A. What makes one voice sound different from another?

B. How does the change of playback speed affect the animal sounds?

PHASE ONE - EXPLORATION

SUGGESTIONS FOR THE TEACHER

1. Consider student interest, time and space limitations, and vary the Encounter as appropriate.

2. If the available space does not accomodate the Encounter as suggested, modify by dividing into "performing" and "audience" groups.

3. Allow for student input in designing Encounters; provide ample time for development of original ideas. All discoveries are important.

4. Ask questions that stimulate thought rather than elicit "correct responses".

5. Have quality recording equipment available.

PHASE ONE - EXPLORATION

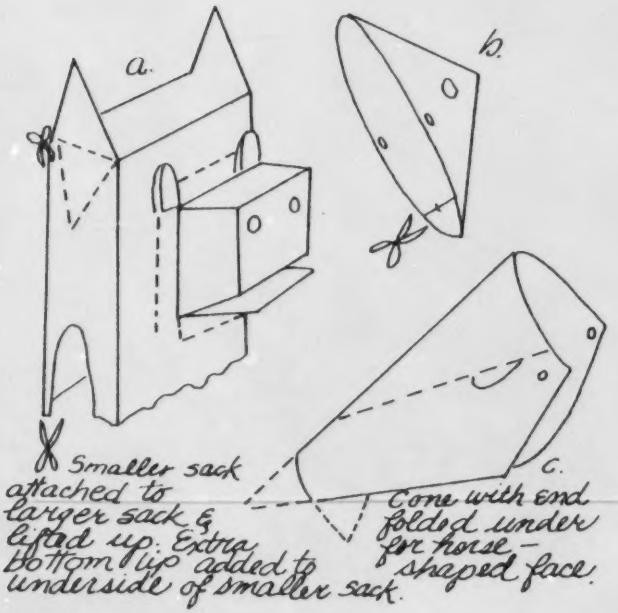
EVALUATION

1. To what extent can students imitate sounds?
2. To what extent can students produce a satisfying sequence of sounds?
3. Were body movements imaginative, exploring the many possibilities of physical reaction to the sound source?
4. How descriptive were graphic marks and visual representations of sound?

PHASE TWO - CREATION

Principal Ideas:

1. Perceiving and recalling someone else's creative idea ignites ones' own creative endeavor.
2. Individual adjustments must be made when working in a group.
3. Arts media can stand alone or be used in combination.
4. Arts media in combination changes the nature, interest and potential of each.
5. The form of an object helps determine it flexibility.
6. Refinement of expression is a continuous process.


a.
b.
c.
Smaller sack attached to larger sack & lifted up. Extra bottom lip added to underside of smaller sack.
Cone with end folded under for horse-shaped face.

ENCOUNTERS

Part #1

1. Students make masks in the form of animals using large paper sacks, stapled cones and paper plates. Emphasis is placed on the construction of the nose and mouth, which in turn will determine the kind of sound the animal will make.

   a. Sacks can be cut to fit over the shoulders and decorated, or smaller sacks can be attached to larger sacks for flat end noses.

   b. Paper plates can be cut and stapled together for short-nosed animals.

   c. Cones made from newspaper or 12" x 18" paper can be used alone for long, narrow noses or stapled to a paper sack and decorated.

   Excelsior, straw, curled strips of colored paper, yarn and colored paper can be used for decoration.

2. Encourage each student to examine the nose and mouth areas of the creation and originate an animal sound which is most appropriate for the animal creation based upon the shape and structure of the mask.

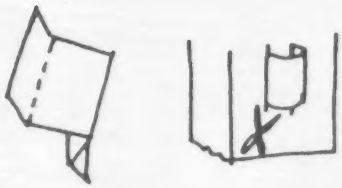
Reflections

A. Based on the shape and structure of the mouth on the mask you created, what are the possible sounds the animal can make? What kind of foods could the animal eat?

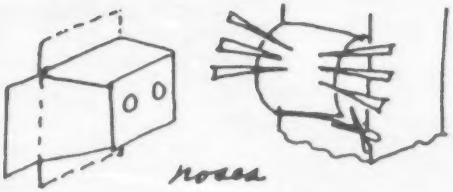
B. How large would your animal be? Does it fit the size of the head/mask you created?

PHASE TWO - CREATION

ears



noses



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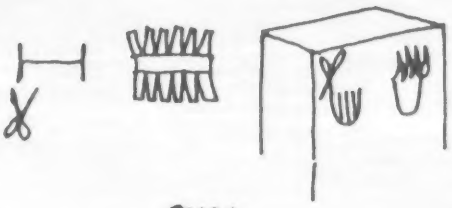


eyes

II

Part #2

1. Ask each student to determine what the body of his animal creation would look like and to take the position which best represents his animal creation. Through creative movement explore ways each animal might move. Divide students into small groups of 5 or 6. Allow 2 groups to work together, one group as movers and the other as musicians. Each musician selects a sound source (percussion instrument or found sound source) and assigns himself to one mover. Musicians should interpret on their instruments the movement made by their mover. A music/movement ensemble will result as the two groups work together.

2. Invite students to select a prepared music recording which best describes the way they feel about themselves with their masks on. Using this recordng, develop a pantomimed story between two or three animals determined by the character of the animals as they have developed, the sound they make, the movement they do and the mood of the music.

3. As a creative writing experience ask students to develop a narrative based upon this pantomimed story.

Reflections

1. *What happens if all the movers and musicians perform at the same time?*
2. *How does the music change if movers rest (Freeze!) momentarily at different intervals?*
3. *How does the written story differ from the pantomimed story?*

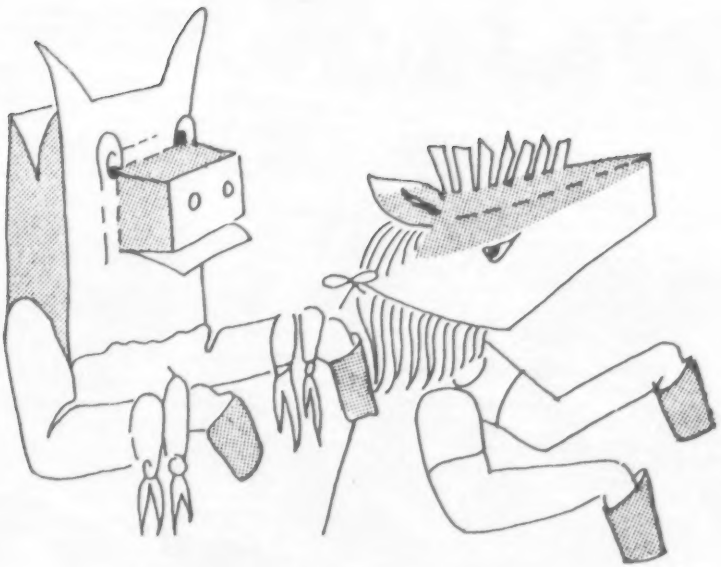
Part #3

1. In small groups, guide students to write a poem about two opposing concepts such as night and day, summer and winter, a kitten and a tiger. They could use words identified in Phase I, Part I such as dull and bright or wood and steel.

The Diamond-shaped poetry outline below might be effective.

Line 1. Noun
Line 2. Two adjectives describing the noun
Line 3. Three participles (ed, ing)
Line 4. Four nouns, or a phrase about the noun
Line 5. Three participles that begin to show a change in the subject
Line 6. Two adjectives which continue the idea of change
Line 7. Noun, the opposite of the noun in line 1.

Wood
Rough, brittle
Withered, aging, petrified
A corner stone...from ages past
Strong, polished,reflecting
Cold. smooth
steel



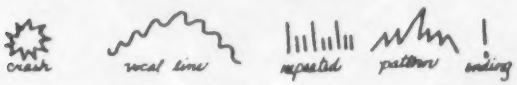
PHASE TWO - CREATION

2. A small group of students may work out an oral interpretation of their poem in order to share it with the class. Use choral speaking techniques, such as grouping. Some lines may be more effectively said by one speaker,some by two, some by entire group.

3. Once the oral interpretation is created, another small group may determine a manner of physical interpretation. It might be dance, stylized movement, pantomime, or an entire play could be created based on the setting and environment created in the poem.

4. Given a large sheet of newsprint and available art supplies, ask another group of students to visually interpret the poem. Encourage students to use a variety of arts materials and determine the appropriate art medium to be used with their particular poem.

5. Using environmental sounds, Orff and percussion instruments, select a fourth group of students to work in the Music Center. A variety of sound sources should be explored and students should be encouraged to devise their own system of notating their compositions:



6. When you feel students have explored possibilities and have arrived at some plan of interpretation, bring all the groups together in Celebration (each group performing simultaneously.) After this initial performance, students will need to make decisions regarding timing, interpretation and overall effectiveness. They may wish to repeat the Celebration based on their decisions.

VISIT THE
ZOO

Reflections

A. What kind of group effort does the Celebration require?
B. What suggestions can you make for a smoother performance?
C. Can you find another way to interpret the poem?

Part #4

1. Ask students to think of a familiar rhyme or simple poem and to develop a story pantomime based on the rhyme or poem. Some students may need to work alone while others may need to work in groups of 3 or 4 depending on the needs of the poem. They are to focus on the struture of a mini-scene while developing their pantomimes:

   The beginning (Freezing in stop-action best denotes a beginning)
   The conflict(What happens in the action? Who or what are opposing forces?
   The resolution (How does the story come out?)
   The ending (What is the last bit of action? Freezing in stop-action also best denotes the ending.)

2. Students are now ready to do an improvisation with dialogue based on the simple scene structure mentioned above. The scenes might begin with determination of the setting (where, when); the character(s) (who); and the activity (what). Students should be given adequate time to prepare their improvisation and to record on a piece of paper the action outline using the structure of a mini-scene in item number 1.

   Sample ideas might be:

   Setting (where, when)

   a. a rainstorm
   b. trip to a zoo
   c. a birthday party
   d. a shopping center
   e. a haunted house
   f. a traffic jam
   g. a building being demolished
   h. a garbage disposal

PHASE TWO - CREATION

II

Character (who)

a. *mouse being chased*
b. *a giant striding*
c. *a circus performer*
d. *a bus driver*
e. *a scary monster*
f. *a firefighter preparing to answer an alarm*
g. *a pilot on his or her first flight*
h. *an old person gathering wood in the snow and making a fire*
i. *a race car driver*

Activity (what)

a. *bounce a basketball*
b. *climb a ladder*
c. *drink something pleasant or unpleasant*
d. *fly a kite*
e. *make a snowman*
f. *stand close to a building and strain to look at someone in a very very high window*
g. *enter a window, take something from a chest, hide it and leave*
h. *rake leaves, put them in a wheelbarrow, push it to the trash can and empty it*
i. *play with a bug in your hand*
j. *have an itchy foot but you can't remove your shoe*
k. *walk on a carpet of balloons*
l. *be a fire traveling, creeping, climbing, towering, plunging*

3. Have students repeat the improvised scenes without dialogue. Is the story of the scene still understandable?
4. Show a short (2-3 minute) portion of a film to the class with the volume turned off. You may need to show it several times. Have students write a dialogue of what they think is happening. Share them in the class. Now watch the film with the sound turned on and compare the written dialogues to the original.

Reflections

A. *How did the action of the pantomime differ from that found originally in the poem or rhyme? Why did it change or expand?*
B. *How would the pantomime change if dialogue were added?*
C. *How important is sound or dialogue in communicating your improvised scene to others?*

PHASE TWO - CREATION

SUGGESTIONS FOR THE TEACHER

1. Encourage students to teach or help each other.
2. Encourage refinement of basic techniques to achieve desired outcome.
3. Allow adequate time for planning and work sessions.
4. Place greater emphasis on "doing" and less on "telling". Encourage discussion, but don't let talking substitute for involvement, i.e. "doing".
5. Distinguish between "noise and "creative fallout" as groups work toward sound objectives.
6. Assist students in refining technical skills by providing necessary examples from recordings, visual aids, live performers, and a variety of materials with which to construct animal forms.
7. Secure the aid of community resource people and colleague arts specialists for refinement of skills needed in working up projects.

PHASE TWO - CREATION

EVALUATION

1. Do students respond well to directions, cues, and other procedural techniques?

2. Do students exhibit an increasing sense of discrimination in selection of raw materials?

3. Are "performance techniques" becoming sufficiently refined to the satisfaction of the individual child?

4. Have students increased their repertoire or production techniques?

5. Do the children accept responsibility and work productively with a minimum of teacher influence and direction?

6. Is tolerance and openness apparent in the group reaction to an effort by individual students that is below the developing class standard or evident respect for the student who is above class standard?

PHASE THREE - REAPPLICATION

Principal Ideas:

1. Knowledge resulting from internalized experience is quite different from knowledge about something.
2. Knowledge and skills gained through involvement experiences can be strengthened and expanded through reapplication of that knowledge to new material.
3. Experiences which leave a student satisfied with his performance are valid indicators of his understanding of arts concepts.
4. Internalizing of experiences causes continued personal, academic and artistic growth.

ENCOUNTERS

Part #1

1. Using the music score the students prepared for the Diamond Poetry (Phase Two, Part #3) rearrange the symbols and perform the new composition. Now perform the original score backward (in retrograde); faster, slower, louder, softer.

2. Using the skills developed through the manipulation of paper in making the animal masks, have students make other paper sculpture forms of characters found in their language arts stories or create an environment in which the animals they have studied might live.

Part #2

1. Introduce new geography, social studies or science unit focusing on the environment and its effect on human and animal species living within it. For example, decide what the natural environment is for each of the animals created in Phase Two. Now select a single environment in which all the animals are placed. How would each animal behave in the new environment? Could they adapt? Who would survive? Why?

Part #3

1. Arrange for live dancers to perform for the children in the school. Dance performers can include ethnic, creative, folk or ballet styles as available in the school and community. Schedule informal dance lecture/demonstrations with performers for more indepth analysis and understanding of techniques employed.

2. Arrange for a local artist or the art teacher to demonstrate other methods of creating animal forms such as puppetry, sculpture, papier mache, etc.

3. Arrange for a local actor to demonstrate pantomime techniques to the class or to assist them in refining their pantomime techniques.

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II

4. Visit the zoo and observe different animal habitats and behavior in those habitats.

5. As a culminating experience, make arrangements for students to attend appropriate live arts events.

Part #4

1. Plan an Easter, Halloween, Thanksgiving, or Christmas Cantata as appropriate for an approaching special date. Because a Cantata employs orchestra, chorus, and solo components, opportunities exist for various student involvements. Consider several text sources around which to build the Cantata that are appropriate to the interest and ability of the children. Allow children to select an existing text or story to be expressed or develop their own. Allow the children to make all decisions regarding the endeavor. The teacher role in the encounter is to advise, help, raise questions relative to the effectiveness of decisions, etc. Help the children identify resources needed, including parents, arts specialist, teachers, artists or other members of the community. Correlate other class content and activities to the project as appropriate. Observe progress in the context of general developmental goals and objectives for the class. Consult with specialist teachers or other resource people as needed.

2. The performance elements of the presentation could be enchanced with the assistance of local theatre artists who might suggest simple costumes, make-up, setting and staging. At this point, the concept of "performance" for an audience, with special emphasis on appropriateness of style, will be a natural outcome of the experience. The final melding of all the elements into a polished performance will grow out of students' understanding of "performance" as they have experienced it informally in earlier phases and as they have observed it in the attendance at community performances in Part 3.

Part #5

1. A "Turn on to the Arts" workshop might be held in the evening for parents and other interested community persons to be involved in the same arts process as has been experienced by the students. The workshop could be built around a series of arts centers conducted by the students and built on total involvement. Centers could be set up to run concurrently with parents revolving through several in the course of the evening. Perhaps a spontaneous related arts experience might occur at the close of the evening in the form of a Celebration with participation by all.

SUGGESTIONS FOR THE TEACHER

1. Be sensitive to new directions suggested by the general activity.

2. Relate strategies to other aspects of the children's interest and school activity.

3. If video equipment is available, videotape appropriate events.

4. The effective use of local community resources in your classroom can be a positive experience for you and your students. Visit or bring in musicians and dancers; invite an engineer, an environmental scientist or a poet to visit with the class; arrange visits to arts events.

EVALUATION

1. Do students have an ample repertoire of production techniques?

2. Is a feeling of seriousness evident in the activities which by nature are exploratory and open-ended?

3. Are all students contributing their "special" talent to the group effort?

4. Is there recognition of quality in performances by professional artists as opposed to work by non-professionals or students?

5. Is there evidence of valuing the arts for their intrinsic value and their contribution to the quality of life?

II

THE EXPANDED MODEL FOR THE MIDDLE SCHOOL

PHASE ONE - EXPLORATION

Principal Ideas:

1. Involvement and identification with actual objects increases perceptual knowledge.
2. Perceiving the surfaces of shapes moving in empty space heightens awareness of the object.
3. Patterns are formed by repetition and contrast.
4. Inanimate forms can be used as props to extend the human figure into space.
5. The physical properties of an object determine its manipulative potential.

ENCOUNTERS

Part #1

1. In a large empty space, ask students to stand in a line, shoulder to shoulder. Ask students to measure the available space with their eyes--its height, its length, its width.

2. Asking students to keep shoulders touching, lead them into a circle. Have them measure the circular space they have created with their eyes--its height, around its perimeter, and across its diameter.

3. Suggest that each student revolve slowly to the right until, facing outward, he can measure with his eyes the space outside the circle--its height, its arc, its span.

4. Ask students to put space between themselves and their neighbors and to sit on the floor in a circle.

Reflections

A. What shapes did the two spaces seem to have? Why?
B. What differences did you feel as you "measured" the space inside the circle and outside the circle?

Part #2

1. Ask for a volunteer adventurer into space (still defined as a large circle by the seated students). When a volunteer identifies himself and goes to the center of the circle, ask him to FILL the space in any way he can think of. Ask four volunteers in sequence to fill the space. (Let each have a moment of aloneness in the center before he begins.)

2. Invite different volunteers, two at a time, each to fill his half of the space. (Repeat with other pairs of volunteers.)

PHASE ONE - EXPLORATION

II

3. Invite the remaining students in sequenced threes to take their turns at filling a third of the space each.

Reflections

A. Who seemed to fill the most space? Why?
B. How else can a human body seem to fill up a space?
C. How does it feel to be alone in a space?
D. How did having other people in the space change your feeling? Why?

Part #3

1. In slow motion lead the entire class in exploring all the available space in the room. Suggest that they explore high, low, to the side, to the rear; to stretch their bodies as they explore; to make new shapes with their bodies as they attempt to fill space.

2. Suggest to the students that they explore the space as though it were filled with water; filled with clouds; filled with clay.

3. Empty the space and suggest that the students explore the space as a bird; then as a stick; and then as a parachute.

Part #4

1. On a table arrange a number of sticks of various lengths, thicknesses and textures and a number of scarfs (or soft pieces of cloth) of various sizes, shapes and colors. Have each student come forward and select a scarf or stick.

2. Ask students to make descriptive comments about their chosen stick or scarf. To the extent possible, focus descriptive comments on the physical properties of each stick or scarf—its length, rigidity, fluidity, color, texture, and the like. Ask selected students to demonstrate described physical

PHASE ONE - EXPLORATION

properties with an appropriate manipulation/movement or action of their stick or scarf.

3. Lead students in exploring the action or manipulative potential of their scarf or stick doing whatever the texture, weight, and rigidity/flexibility allows.

4. In turn, student volunteers with a stick invite a stick friend to imitate movement/manipulations in an "echo" manner. Scarf volunteers invite a scarf friend to imitate scarf movement/manipulations in a similar manner.

5. Continue the above procedure with variation: a scarf person imitates a friend's stick movement/manipulations and stick persons imitate scarf friends. Have students exchange sticks and scarves and repeat the imitated movements.

Reflections

A. How do the physical properties of the stick or scarf limit its manipulation?

B. Can the stick imitate exactly the movement of the scarf?

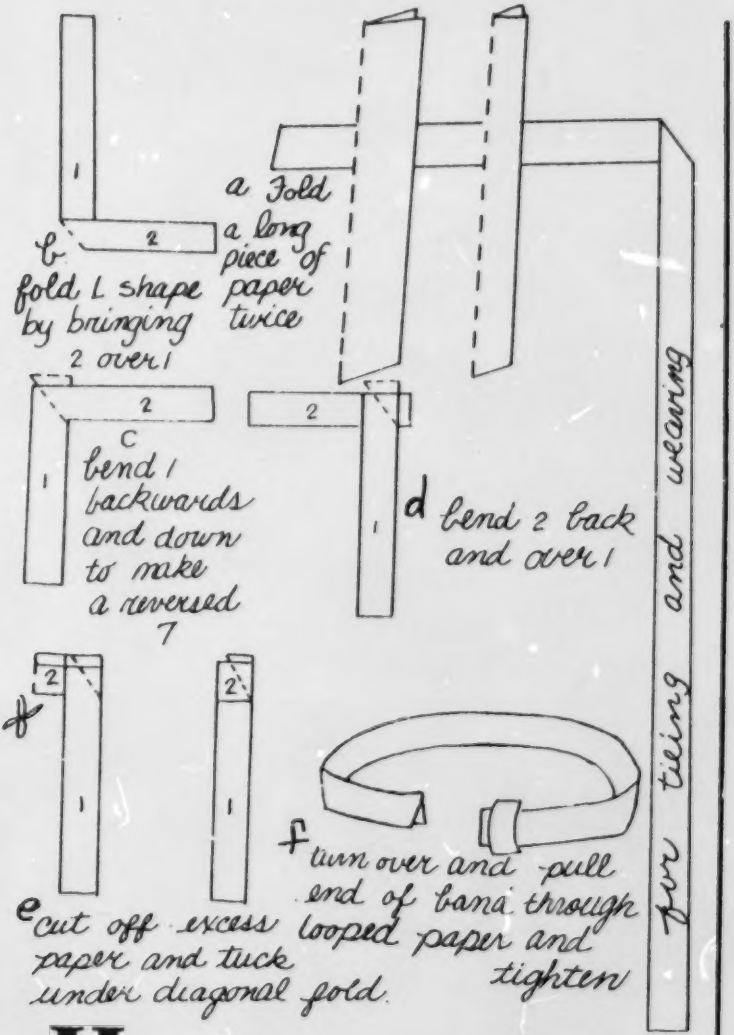
C. What differences did you feel as you manipulated the scarf or stick?

Part #5

1. Tell the class they may have all the paper they need to make one of the following without the use of glue, tape, stapler or other aids:

   a. something to play with
   b. something to hold something else
   c. something to wear
   d. a tool
   e. a weapon
   f. a decoration

PHASE ONE - EXPLORATION


a Fold a long piece of paper twice
b fold L shape by bringing 2 over 1
c bend 1 backwards and down to make a reversed 7
d bend 2 back and over 1
e cut off excess paper and tuck under diagonal fold.
f turn over and pull end of band through looped paper and tighten
for tieing and wearing

II

2. As the construction is completed, allow each student to demonstrate and discuss/describe its creation relative to its physical properties, utility, and uniqueness of construction.

3. Using the Suggestions for the Teacher later in this phase, discuss the ways of using paper that have not been explored. After the discussion, make another object using some of the newly discovered properties of the paper. Encourage the students to be as original as they can.

4. Have student discuss and compare their two objects with the class.

Reflections

A. What procedures did you use to change the properties of the paper?

B. What other ways could you manipulate the paper to make it stronger and more useful?

C. What are the difficulties encountered when assembling paper objects without the aid of mechanial devices?

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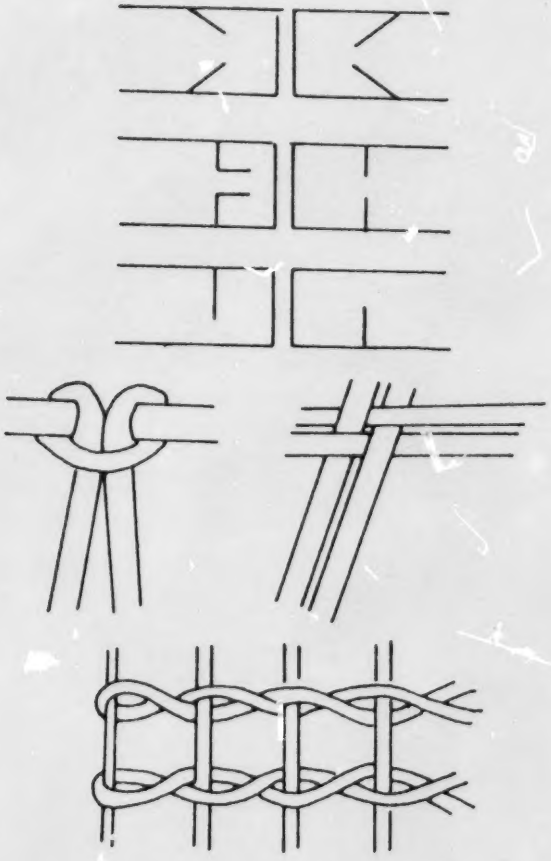
PHASE ONE - EXPLORATION

paper strips as fasteners



SUGGESTIONS FOR THE TEACHER

1. Arrange space to allow complete freedom of movement.

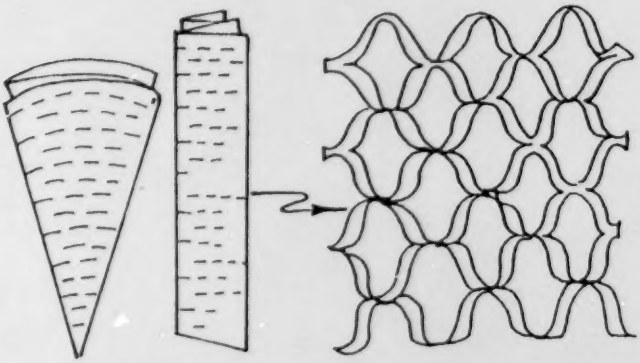
2. As you give suggestions for creative movement to the students, become an involved member of the group, moving and responding to your own suggestions.

3. In preparation for this encounter ask students to bring to class sticks and scarfs of varying lengths and textures. Make sure the class is fairly divided between those bringing sticks and those bringing scarfs.

4. As the encounter begins, discuss with students the manner in which the stick or scarf acts as a body extension and therefore requires careful attention to the total body movement.

5. Before students begin construction with paper, suggest that they experiment with the properties of the paper itself to discover its potential. This might include crumpling, folding, fringing, curling, tearing, pleating, weaving, twisting, puncturing, wrapping, cutting, or scoring.

PHASE ONE - EXPLORATION



II

6. Paper can also be expanded or stretched into various shapes and forms. An example is the pinwheel shape which is torn in a paring fashion by following the contour from the outside edge to the center.

7. In addition to changing the form of the paper, students will need to experiment with ways of fastening paper together without the usual aids. The most common usage will be tabs inserted into slits and bent back. However, encourage students to extend the possibilities of paper fastening through inserting cylinders into holes, strips of paper woven through slits, or slits interlocking or slipped onto the edge of another form. Many different forms can be made with strips of paper looped and folded in various ways and held together with interlocking slits.

8. Students might like to experiment with changing the surface of the paper. This might include puncturing, crushing, or cutting. If slits are cut on folded edges, they may be bent inward or outward. If slits are cut long enough to curl, small pieces of paper can be hung on protruding paper for additional ornamentation.

PHASE ONE - EXPLORATION

EVALUATION

1. Were students able to perceive and imitate variations in position, direction, rhythm, and force of the object in motion?

2. Were the students able to make connections between the properties of the object and its manipulability?

3. Did the students explore the possibilities of the material before beginning construction of their creation?

4. Were the students able to adapt properties of the paper to their pre-conceived creation?

5. Were the students able to construct something durable and useful from only the use of paper?

PHASE TWO - CREATION

Principal Ideas:

1. Understanding how a specific culture develops helps us clarify our own role in a culture.
2. Cultural development is dependent upon the kinds of material resources available and the versatility evident in the use of the materials.
3. Survival within a society depends upon the extent to which its members understand giving and receiving (negotiation).
4. Language is an ordered and symbolic means of sending and receiving messages.
5. Societies try to interpret their world through designed stories, religious images, and mythic accounts of its origin. No one explanation is better than another, but they may be on different levels of complexity.

ENCOUNTERS

Part #1

1. Read or tell the following story to the class:

   On a small island in a warm climate,two tribes live side by side. They are the **Stick people** and the **Scarf people,** so named because of the type of implement of work, protection, and play which each tribe uses. Paper is the chief natural resource on the island. Both tribes are dependent on its use as clothing, household utensils, musical instruments, sculpture and decorative adornments as well as their protection and play implements.

   The tribes have lived in harmony for many years until one day a Stick brave, harvesting paper in a "paper meadow" comes upon a mine of masking tape. With this magnificent new discovery, the **Sticks** can suddenly make stronger protection and work implements, better clothes, better household and decorative objects. The **Scarf people** see the new and better live the **Stick people** are leading because of their brave's discovery. They are envious and begin to plan how to get some masking tape for themselves.

2. Divide the class into two tribes, **Sticks** and **Scarfs,** by assigning those who worked with sticks to the Stick tribe and those who chose scarfs earlier to the Scarf tribe. Allow ample time for each tribe to construct (using single ply paper only) their own household, work, protection, and play implements; clothing, decoration, sculpture, and musical instruments; to determine an original language of sounds; in short to establish a society. The only difference in the tribes will be that the Sticks' artifacts and implements may be constructed with the use of masking tape. Each tribe develops its own form of governence and territorial boundaries within the room. Perhaps you might guide them in estblishment of task forces to perform the various tasks or in determining their governing structure before they attempt to construct their implements.

PHASE TWO - CREATION

II

You will probably want to suggest that the tribes determine some of the following:

a. where we live
b. what items are necessary for our survival
c. what our beliefs are
d. what is the climate of our environment

Reflections

A. How did you determine your style of government? What style did you choose?

B. How did the Scarf people feel about their lack of masking tape? Are your implements sturdy and flexible as those of the Stick People?

C. What characteritics of the people can you identify as determined by whether they belong to the Stick people or the Scarf people?

D. Is the Stick tribe inclined to be moe aggressive and warlike? Why or why not?

Part #2

1. After the tribes are well established and functioning, the value of the masking discovery is again noted and discussed. The Scarf tribe is encouraged to consider ways in which a supply of the Sticks' masking tape can be secured through:

   a. negotiation
   b. trade
   c. war
   d. etc.

2. Agreed upon strategies for securing the masking tape can be "talked through" or "staged". After each attempt to gain the masking tape, the event is reflected upon and "retold" by Scarfs and Sticks from their own point of view as though it were becoming part of their cultural history. Perhaps small groups can be responsible for the various methods of interpretation. Common symbols of beliefs might be determined and used throughout all the interpretations of the stories.

PHASE TWO - CREATION

a. the event can be danced
b. the event can be sung
c. the event can be collaged with shapes made from paper or through sculptured objects.
d. etc.

3. The attempts and their "retelling" should continue until both tribes accept a mutually satisfactory and/or agreed upon resolution or ending. The final attempt and its "retelling" should reflect the resolution decided upon.

4. As the matter is resolved, the entire event can be dramatized, using the "best" of the "retelling" dances, music, collages, scenes, characters, and ideas/issues explored in the experience. The dramatization may be narrated and/or appropriate dialogue developed and utilized. The dramatization should be characterized by the following elements of a scene:

    1. introduction
    2. conflict
    3. climax
    4. resolution
    5. conclusion

5. The story can now be outlined by events on paper in a "scenario" form, or perhaps the happenings in the entire unit could become the content of a newspaper printed to tell the story of the tribes

PHASE TWO - CREATION

II

Reflections

A. What way seemed to be the most satisfactory method of resolution of the masking tape issue?

B. How would the point of view of the story change if it were told as ancient history?

C. How could you write the worked-out story into a poem?

D. What changes would you make to turn the story into an opera? Into a dance production?

E. If you decided to tell the story in a painting, what part of the story would you choose to paint?

F. What are our contemporary methods of telling the stories of our culture?

Part #3

1. If students show sufficient interest, the dramatization concluding Part #2 could be discussed, refined, and the "scenario" shortened and reconsidered for possible presentation to another class and/or parent groups.

2. After such a presentation, there might be discussion between performers and audience about the dramatization. To guide the discussion, repeat selected questions taken from the Reflections on preceding page.

3. When audience leaves, the performers "evaluate" the audience response, compare it with their own feelings; discuss the difference in performing for themselves and before an audience.

Reflections

A. Why do you feel that your group's presentation was good? How can you know it was good?

B. What changes needed to occur to the presentation before it was ready for an audience?

C. What responsibility to the audience do the presentors (or actors) have?

PHASE TWO - CREATION

SUGGESTIONS FOR THE TEACHER

1. Some historical background in the development of cultures might be appropriate before beginning the creation.

2. Continual motivation and encouragment is needed by you throughout the entire creative process.

3. It would be helpful to pose some questions to guide the students in structuring their society, such as how the Stick people and Scarf people developed into the kinds of people they are. A discussion might need to revolve around some of the fundamentals of how languages are formed, tools are developed or social organizations established. A comparison between the sounds each culture develops will help students understand the nature of language in use and the function it serves.

4. Toolmaking will take on deeper meaning if examined in the light of the functions they serve and how this can change the lives of the people using them.

5. Guide your students in the establishment of task forces to perform the various tasks or in determining their governing structure before they attempt to construct their implements.

6. The following questions might assist students in the development of their culture:

   Where does each culture live?
   What is the climate of the environment?
   What food might be available for each culture?
   What items are necessary for survival?
   What are the values/beliefs of each culture?
   What kind of government does each have?
   What kind of social structure?

7. Determine whether objects have utility or are primarily decorative or have both functions.

SUGGESTIONS FOR THE TEACHER

EVALUATION

1. Were the students able to establish quantitative and qualitative priorities for function/roles within their society?

2. Were the students able to develop some negotiable strategies for exchange that could be expressed in an art form?

3. Were the students imaginative in the use of their raw material? (paper)

4. Were students able to develop patterns that could be repeated and understood as symbols in language, arts, dance, and music?

5. Were students able to see how they could extend their activities through the development of their tools?

6. Were students able to evaluate their efforts through suggesting alternative approaches?

EVALUATION

Principal Ideas:

1. Skills learned through manipulation of arts media can be used to reinforce concepts in all curriculum areas.
2. Group process skills learned in one unit of study can be transferred and used in another
3. The cooperative planning of teachers from various diciplines facilitates comprehensive learning experiences for the students.
4. Through guided experiences as both artists and audience, students can begin to make value judgments of what they create and observe.

Part #1

1. Guide your students through a discussion or "acting out" of a change in the cultures based on one of the following events:

   a. over population
   b. famine/drought/plague
   c. resources run out (disappearance of masking tape)
   d. rebellion of a sub-group
   e. one culture conquered by the other
   f. discovery of a new resource (what is it?)

   How do these cultural changes relate to events happening in our contemporary society?

2. **Social Studies:** Using the experience of the Stick/Scarf civilizations, select a society or culture from the social studies unit and re-create the unique qualities of the society. A focus on the music, dance, drama and art of a society gives one insight into the uniqueness of that society. For example: the vibrant colors of the environment of Mexico are reflected in the art and the exciting rhythm of the music. This vibrancy is also reflected in the speech patterns and choice of clothing. Guide students in determining what life would be like in a small Mexican village. Have each student describe what he would do in the village for work and relaxation. Plan a fiesta which would include participation in Mexican games, songs, dances, and sampling of traditional Mexican foods.

3. **Mathematics:** Imagine the drum or percussive sound of an early civilization. The sounds naturally fall into some mathematical sequence (set) distinguished by accents on certain beats. Give the students a drum and ask them to create a rhythm sequence. How many beats were there? How many beats in each set?

   Select a geometric figure and design a rhythm set to complement the figure. A square might be represented thus:

   |||.|||.|||.|||

II

4. **Language skills:** An analysis of the language of sounds developed for the two cultures will lead to a discussion of parts of speech and their role in language. A class of students might be given the words of a sentence written on individual cards and distributed at random. The task is to determine what the sentence says and to stand in a line which makes the sentence readable, hence a "living sentence". Perhaps students might "paint" sentences. Colors could be assigned to nouns, verbs, prepositions, etc., and visual representations of sentences made on large sheets of paper. Sounds might be designated for each part of speech and a composition made up through sounds as the sentence is read.

5. **Science:** To better understand how the universe functions, you could direct your students in movement in space based on knowledge of how the planets move in relation to the sun. Discuss key words such as orbit, rotation, and path. Have the students experience rotation and orbiting as well as simultaneous rotating and orbiting around another body. One student might be the sun as you build the universe with rotating and orbiting bodies starting with the planets closest to the sun. The whole universe can be created in this manner finally culminating in a dance. A movement specialist or dancer might be needed to assist you.

Part #2

1. Select one of the concepts above to further develop as in Phase 1 and 2.

2. In consultation with the instructor of the subject-matter area chosen, you can provide resource materials for use by students, arrange pertinent field trips or visits from appropriate community resource people.

3. An overall plan or "scenario" can be developed (as in Phase 2). Assist students to assign elements of the scenario to themselves to develop, according to interests and abilities learned in the earlier encounters.

4. A "performance" of the chosen scenario can, after careful development, be presented to other classes. Be careful to explore all the possibilities within the scenario; use trial and error; abandon what does not seem to work; encourage experimentation and imagination in all the art forms as applies to the chosen subject. Let there be a group decision about when the presentation is "ready"--adequately structured and adequately rehearsed, for "public" performance.

5. Hold a "post mortem" discussion again with the audience.

6. Assist students in assessing the reactions to earlier and present presentations, and probe the differences of the audiences' reactions in the two presentations.

Part #3

1. Students might wish to write and compose a mini-musical based on an event in history or a theme of their own choosing. With the aid of the music, art, drama and physical education or dance teachers as needed as resources, they can write the scenario, compose songs to f't within it, plan costumes and scenery and choreograph the dances. Students should work where their interests and abilities make them the most comfortable. The teacher should act as the "producer" coordinating resources and activities, asking questions and assisting with decision-making.

2. Consider a public presentation of this "world premiere" for parents and friends as the culminating event of the school year.

SUGGESTIONS FOR THE TEACHER

1. As the group is planning, the large open space is needed, but when the sub-group assignments are made, a variety of smaller spaces may be necessary.

2. Show films, provide records, get arts performers and resource people in the subject-matter areas to broaden the thinking of the students in various ways during the exploratory period.

3. It is at this point in the process that cooperative planning and teaching with other specialist teachers or community resources can be particularly satisfying.

4. It is your responsibility to guide students in making connections between concepts gained in Phase Two and concepts in other curriculum areas.

EVALUATION

1. Is there more evidenced understanding of relationships between subject matter?

2. Do students readily accept the help of the various subject-specialists, performers, and community resource people whom the teacher invites as consultants?

3. Is there enthusiasm for this group-process way of solving problems in the various segments of the scenario?

4. Is there pride in the finished product?

5. Have the students become aware through their use of arts resources of the enormous amount and variety of music, paintings, plays, performances that are available to them?

6. Do they treat these finished products with the same "respect" that they have for their own product?

PART III — APPENDICES

HISTORY OF THE ENCOUNTERING MODEL CONCEPT

In 1976 the Oklahoma State Department of Education through their Music and Fine Arts Specialists charged our committee with the development of a Curriculum Model for Arts in Basic Education to be used by the Oklahoma public schools. Thereafter our committee became known as The Developers.

Historically, curricula designed for Oklahoma schools have directed minimal attention to the inclusion of the arts in the basic skills programs. Emphasis on the arts has usually been in the direction of developing the child's individual skills through separate specialities, such as vocal music, band, or painting. Aesthetic education and infusion of the arts into the general curriculum have been ignored.

Changing life styles and increased longevity have alerted educators to the need for a new dimension in the curriculum. Not only must public education be concerned with developing skills to make a living, attention must also be given to developing skills which help one learn how to live. Many contend that the "how to live" dimension can best be accomodated by providing a greater curriculum thrust in the arts.

The *Oklahoma Plan for Arts in Education*,* developed in the summer of 1975, provides the philosophical basis for the material in this design. The outlined program projects a simultaneous **comprehensive** approach from three directions:

1.) **Arts Education** which is instruction by arts specialists in specific arts disciplines such as music, visual arts, drama or dance/movement.

2.) **The Arts in Basic Education** which expands the traditional arts experiences by integrating the arts into the curriculum for the aesthetic and perceptual development of all students.

3.) **Specialized Arts Education** in which the exceptional child with special needs participates in arts experiences specifically designed to meet those needs.

*Available from the Oklahoma State Department of Education.

III

The effective use of community arts organizations and agencies or professional artists is an important element in all three components of the program.

The Developers immediately recognized that currently existing skills programs in the arts must be continued and expanded to include those non-traditional disciplines such as theatre, dance and filmmaking. What this Model adds are arts experiences as an integral part of the basic curriculum at the elementary and middle school levels.

Following the initial writing of the Model, The Developers met in January, 1977 with over ninety persons throughout the state in a series of six all-day sessions designed to critique the Model and make suggestions for changes. These people represented classroom teachers on all levels and in major disciplines, arts specialists, school principals and superintendents, and higher education persons. They also followed that meeting with the submission of short sample encounters which have been used in this design. Because of their valuable contribution in responding to and "field testing" the material, they are known as The Contributors.

Encouraged by the enthusiastic response of these people, The Developers reconvened, compared notes, and began the task of restructuring and rewriting the Model. The finished product is now in your hands. We hope you will find it informative, useful and supportive of your own best abilities. Its success will be a test of all our efforts - ours and yours.

ANNOTATED BIBLIOGRAPHY

Below you will find additional materials which can help develop your techniques and enrich your use of the Encountering Model. The materials are divided into the following areas: General, The Arts, Creative Drama, Creative Movement, Language Arts, Music and Visual Arts. After each entry is a code indicating whether the entry is primarily for elementary (E), secondary (S), or both (E-S).

GENERAL

AWARENESS: EXPLORING, EXPERIMENTING AND EXPERIENCING, John O. Steven, Moab, Utah: Real People Press, 1971.

A book of gestalt-oriented awareness exercises. Contains fantasy trips, small group and large group exercises designed to allow participants to discover their own potential as persons. A creativity-freeing book. (S)

GUILDING CREATIVE TALENT, E. Paul Torrence, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

A book for teachers who are interested in the problems of highly creative students; interested in ways to guide a wide range of talent at all levels with respect to age and academic achievement. The author speaks from his own experiences, research, and observations on identifying creative talent, testing for creative thinking, describing common problems of the highly creative individuals, and the results of repression of creative desires and abilities. (E-S)

GUILDING YOUR CHILD TO A MORE CREATIVE LIFE, Fredelle Maynard, Garden City, New York: Doubleday, 1973.

A book which proposes how parents and teachers can keep alive a child's vivid creative spirit. There are a multitude of specific suggestions which will assist you in promoting self-expression and self-development through literature, visual arts, dance, music, and creative play. Through these the child is guided to find his voice, to discover his own best self. (E-S)

HUMANISTIC EDUCATION SOURCEBOOK, Donald Read and Sidney Simon, editors, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1975.

Readings and commentaries by a large number of educators which bring together the most instrumental thinking on the humanistic approach to education. This book helps put the curriculum content of a course in perspective with the human content. Filled with classroom activities based on small group process, role playing, and creative dramatics. (E-S)

I SEE A CHILD: LEARNING ABOUT LEARNING, Cindy Herbert, New York: Doubleday, 1974. (paperback)

A wonderful little book of verse and graphics that expresses both the teacher's viewpoint and that of the child. A thought provoking book that makes us look at our behavior and how it is seen through the eyes of a child. A must for your own development as teacher and friend. (E-S)

GNITING CREATIVE POTENTIAL (Elementary) and IGNITING CREATIVE POTENTIAL (Secondary), Project Implode, Jordan School District, 9361 South 400 East, Sandy, Utah, 84070.

A book of exercises structured around Calvin Taylor's seven talent areas of creativity, planning, communication, forecasting, decision-making and academic. Each section contains multiple exercises as well as suggested ways to evaluate learnings that have occurred. (E-S)

INTEGRATION OF ABILITIES, Exercises for Creative Growth, Paul Baker, Anchorage Press, 6072 Cartier Ave., New Orleans, 1977.

A book by theatre director and acting coach Paul Baker which includes experiences in space, rhythm and time, direction, line, movement, sound and silence, and silhouette. The material is taken from a series of lectures and classwork which assisted students in discovering their abilities and integrating them with human-ness. (S)

TEACHING AS A SUBVERSIVE ACTIVITY, Neil Postman and Charles Weingarter, New York: Dell Publishing Company, 1969.

A teacher motivator as well as an excellent source of recent thought and method in education. Good sections on inquiry method of teaching. Contains many proposals on how education can be made more interesting for both students and teachers. (E-S)

THE ARTS, HUMAN DEVELOPMENT AND EDUCATION, Elliott Eisner, Berkeley, California: McCutchan, 1976.

A scholarly composite of 14 essays that examines artistic development in the schools as it relates to the nature of human potential and to existing school practices. The role of the schools in facilitating the growth of human potential is discussed with the conclusion that a major change is needed in the character of school programs. (E-S)

TOWARD A THEORY OF INSTRUCTION, "Man: A Course of Study", Cambridge Massachusetts: Belknat Press at Harvard University Press, 1956.

A course of study in social studies designed to help the fifth grade student analyze what it is that makes Man human, how he got that way, and how he can be made more so. It explores the humanizing forces of tool making, language, social organization and Man's urge to explain his world. (E-S)

THE ARTS

FIVE SENSE STORE, CEMREL, 3120 59th Street, St. Louis, Missouri.

A series of packaged materials designed with the general classroom teacher in mind which provide instruction in the development of all the senses for children at the elementary level. The Program uses the arts-visual arts, language arts, music, dance and theatre-as resources for exploring essential skills and concepts in the regular curriculum. The materials compose the major result of the Aesthetic Education program of CEMREL, an educational laboratory. (E)

GUIDE TO THE PERFORMING AND VISUAL ARTS, Performing Tree, Inc., 1061 West Temple Street, Room 201, Los Angeles, California.

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An easy, simple-to-follow guide of arts activities designed for the elementary classroom teacher who has had little or no experience in the arts. These are not simply activities written at random but can be woven into the fabric of general education on a regular basis. Most of the suggested activities are interdisciplinary in nature; others can be adapted to the basic curriculum. (E)

SELF EXPRESSION AND CONDUCT/THE HUMANITIES, Paul Brandwein, Margaret Cotton-Winslow, and Agnes McCarthy, New York: Harcourt, Brace, Jovanovich, 1976.

A multi-media, easy-to-teach program that can be adapted to any teaching or learning style. Relating the expressive arts to humanity's basic values, it builds children's self esteem and develops skills in self expression. The series includes study prints, books, filmstrips, records, activity kids and PLA cards that children can work through on their own time. At the present time the series has been developed through the fourth year. (E)

EXPLORING THE ARTS WITH CHILDREN, Geraldine Dimondstein, New York: Macmillan Publishing Co., Inc.

A book on painting, sculpture, dance and poetry designed to provide the teacher with basic concepts common to all the arts that act as generating sources for creative problem solving. (E)

CREATIVE/IMPROVISATIONAL DRAMA

AN IDEA BOOK FOR ACTING OUT AND WRITING LANGUAGE, K-8, Gary L. Gerbrandt, Urbana, Illinois; National Council of Teachers of English, 1974.

An ideal book of language skills taught through creative drama techniques, this book employs small group instruction and focuses on process of learning. These activities grew out of the philosophy of James Moffett's book A STUDENT-CENTERED LANGUAGE ARTS CURRICULUM and makes his ideas more operational for the classroom. These ideas are suitable for drama time as well as language arts time. (E-S)

CREATIVE DRAMA AND IMPROVISED MOVEMENT FOR CHILDREN, Janet Goodridge, Boston, Massachusetts: Plays, Inc., 1970.

This handbook provides practical suggestions for using creative drama in the classroom and helps teachers select and develop appropriate material for playmaking and improvised movement. The approach described here shows the teacher how to correlate creative dramatics with other related subjects. (E)

CREATIVE DRAMATICS IN THE CLASSROOM, 2nd edition, Nellie McCaslin, New York: David McKay Co., 1974.

This resource is intended as a simple guide for the inexperienced teacher, the non-specialist who wishes to have dramatic activities but who needs help in getting started. Sample exercises as well as rationale for creative dramatics are included. (E-S)

DEVELOPMENT THROUGH DRAMA, Brian Way, New Jersey: Humanities Press, 1967. (paperback)

An approach to the development of the whole child through drama activities forms the basis of this book. Although it is directed toward teachers of older children, the

techniques are applicable to all ages. There are many suggestions for improvisational drama experiences with children. (E-S)

DRAMATIC IMAGINATION, A Handbook for Teachers, Jerveral Cranston, Eureka, California: Interface California Corporation, 1975.

This book provides instructors of elementary and secondary schools a method for interrelating dramatic activities into the basic curriculum. The exercises and lesson plans are graded from individual participation to group involvement and may be used at the individual child's own rate of progress. Involves both students and teacher in active participation. (E-S)

IMPROVISATION FOR THE THEATRE, Viola Spolin, Evanston: Northwestern University Press, 1963.

Although this book was not written specially for use with children, it does have useful teaching and directing techniques which are applicable to teachers of students at all levels. It contains a variety of exercises and theatre games which might be appropriate to upper elementary and secondary students. Some of the techniques are also helpful to teachers of younger children. (E-S)

CREATIVE MOVEMENT/DANCE

THE ART OF LEARNING THROUGH MOVEMENT, Anne and Paul Barlin, Mercer Island, Washington: The Ward Ritchie Press, 1973.

The book gives teachers who are not usually comfortable in the areas of movement and creativity specific guidelines for working with children ages 4 through 9. The exercises are sequentially organized and designed to increase self-awareness in children through a variety of creative and ingenious movement experiences. Recorded music to accompany each exercise is included. (E)

CHILDREN IN THE CLASSROOM, Geraldine Dimondstein, Riverside, New Jersey: Macmillan Publishers, 1971.

The author gives a well-stated theoretical justification for the use of movement as a teaching tool and a detailing of the benefits to the individual child. The book deals with the problem-solving approach to movement and gives good sample movement activities designed to acquaint students with all the various aspects of each concept. (E)

CREATIVE MOVEMENT FOR CHILDREN:A Dance Program for the Classroom, Jack Wiener and John Lidstone, New York: Reinhold Book Corporation, 1969.

This is a brief and unusual book with wonderful pictures. The authors have four basic qualities they want children to experience in movement as symbolized by four images or props: Clay for heaviness, wire for hardness, rubber band for lightness and piano for softness. The use of images or props such as these can be fruitful and very immediate for children. (E)

DANCE IN ELEMENTARY EDUCATION, Ruth Lovell Murray, New York: Harper-Row Publishers, 1975.

This book is particularly strong in the movement activities relating to the structural concept of time, particularly rhythmic and metrical concepts. Some of the activities would be very useful to music teachers and relates well to music concepts. Murray gives detailed descriptions of basic movements (hops, leap, skip, gallop, bending, stretching, etc.) and some of the basic folk dance steps. (E)

FIRST STEPS IN TEACHING CREATIVE DANCE: A Handbook for Teachers of Children, K-6, Mary Joyce, Palo Alto, California: National Press Books, 1971.

This is one of the very best books on movement for children and is full of creative stimuli for teachers. Joyce deals with the structural elements of dance as body, space, (energy), and time and emphasizes the creative potential of the individual child. Her remarks are excellent and help prepare children for movement through imagery. There are 34 sample lessons appropriate for various ages. (E)

MODERN DANCE, Gay Cheney and Janet Strader, Boston: Allyn and Bacon, Inc., 1969.

This is a short, introductory book about modern dance which is used by many college dance teachers for their Beginning Modern Dance classes. It would be useful to elementary teachers who want to find out more about the practice of the art form which is allied to movement as taught on the elementary level. There are sample movement experiences which the reader can try for him/herself and problems which she/he can solve in movement experiencing these gives some insight into the types of problems which can be set for children to solve in movement classes. (E-S)

LANGUAGE ARTS

A STUDENT-CENERED LANGUAGE ARTS CURRICULUM, K-13, A Handbook for Teachers, James Moffett and Betty Jane Wagner, 2nd edition, Boston: Houghton Mifflin Company, 1976.

This book places great emphasis on oral language and the process of interaction in the teaching of language skills. Uses basic processes such as talking, listening, dramatizing, reading and writing for skill development. The evaluation section is of particular use as it approaches evaluation through student self-assessment in determining individual growth. (E-S)

FROM THOUGHTS TO WORDS, Marlene Glaus, Urbana, Illinois: National Council of Teachers of English, 1965.

The three parts of the book, "Self-Expression," "Word Fun", and "Meet the Authors" are written to help teachers supplement their own lessons in language arts. Much of the book makes suggestions for the use of word activities through the means of oral expression. (E)

MAKING IT STRANGE? (books 1-4), Synetics, Inc., New York: Harper and Row Publishers, 1968.

A series of four books, it is a creative writing program based on the conscious use of the metaphor. To Make it Strange is To Make the Familiar Strange - to distort, invert, or transpose the traditional ways of experiencing the secure and familiar world. The result is a new look at the same old world.

(E)

THE WHOLE WORD CATALOGUE, Teachers and Writers Collaborative, c/o P.S. 3, 490 Hudson Street, New York, 10014.

A catalogue of writings and classroom strategies that evolved from the Teacher and Writers Collaborative and is documented regularly through the Newsletter. This is a special issue of the Newsletter which attempts to make the study of language a living process to children today. These materials have come out of the experience of placing professional writers in the classroom on a regular basis to work with teachers and children. (S)

WILL IT GROW IN THE CLASSROOM? Beatrice and Ronald Gross, editors, New York: Dell Publishing Company, Delta Books, 1974.

This is the first book by teachers about teaching and addressed to teachers. Every article in this collection was written by a teacher out of personal experiences, about their roles, about curriculum and about new ways of touching young minds. Every essay is full of techniques to make you a better teacher and your classroom a more humane and productive environment. (E-S)

MUSIC

COMPOSING WITH A TAPE RECORDER, Terence Dwyer, New York: Oxford University press, 1971.

An over-the-counter, inexpensive paperback for anyone interested in working with a tape recorder as a musical instrument. A good supplement for individual projects and experimentation in the music and science areas in the upper elementary and secondary grades. Also appropriate for adults with or without a music background. (E-S)

CREATIVE MUSIC EDUCATION, Murray Shaffer, New York: Schirmer Books, Macmillan Company, 1976.

A composer's approach to teaching music to children and adults by one of Canada s most talented and articulate composers. A very easy to follow, step-by-step approach for the novice or classroom teacher interested in creative approaches to music education. (E-S)

ECLECTIC CURRICULUM IN AMERICAN MUSIC EDUCATION: Contributions of Dalcroze, Kodaly, and Orff, Beth Landis and Polly Carder, Reston, Virginia: Music Educators National Conference, 1972.

This book delineates the principles and teaching procedures of the three European musician-educators who have had such an impact on the teaching of music in our country. It outlines the content of a typical American curriculum and suggests numerous ways in which the three methods can be adapted to enrich the curriculum and make it more effective. (E)

ELECTRONMUSIC: A Comprehensive Handbook, Robert A. DeVoe, Vernon, Conn: Electronic Music Laboratories, 1977.

An unusual and enticing handbook for approaching and utilizing the electronic music idiom in the classroom. Appropriate for the novice and advanced musician as well as the interested lay-person or classroom teacher. Would make an excellent supplement to secondary level science classes. (S)

INDIVIDUALIZED INSTRUCTION IN MUSIC, Eunice Boardman Meske and Carroll Rinehart, Reston, Virginia: Music Educators National Conference.

A guide to the teaching of music in new learning environments in elementary, middle and junior high schools. Contains reasons for and approaches for individualized learning in centers and offers a means to teachers who are interested in incorporating this program into their music classes. (E-S)

MMCP INTERACTION: An Early Childhood Music Curriculum, Ronald Thomas and others, Bardonia, New York: Media Materials, 1972.

A process-centered curriculum model for music in early childhood education. An excellent reference for the classroom teacher in the daily and long-term planning of the music program for children, ages four to eight. (E)

MUSIC IN EARLY CHILDHOOD, Barbara Andress, Reston, Virginia: Music Educators National Conference, 1973.

Helps educators identify and understand the behavior of preschool children. Describes the developmental growth of the young child and contributes new insights about how music can become an integral part of that sequence. (E)

MUSIC FOR THE EXCEPTIONAL CHILD, Richard Graham, Reston Virginia: Music Educators National Conference, 1975.

This book contains guidelines for teaching music to the speech handicapped, hearing impaired, blind, mentally retarded, emotionally disturbed, learning disabled or the gifted child. (E)

ORFF AND KODALY ADAPTED FOR THE ELEMENTARY SCHOOL, Lawrence Wheeler and Lois Raebeck, Dubuque, Iowa: William Brown Company, 1977.

A functional resource for the classroom teacher or music specialist. Numerous suggestions for rhythmic speech canon as well as examples of vocal and instrumental obstinato are given. (E)

TEACHING MUSIC: WHAT, HOW, WHY, Alice Beer, Mary Hoffman, Morristown, New Jersey: General Learning Press, 1973.

Contains a brief but thorough explanation of current elementary music methods and applies these methods to musical selections contained in the book. The book would be of particular interest to classroom teachers who do not have a music series or could be used as a supplement to an adopted series. (E)

VISUAL ARTS

ART ACTIVITIES FOR THE VERY YOUNG, F. Louis Hoover, Worcester, Massachusetts: Davis Publications, Inc., 1961.

A book of art activities for children aged three through six which has been tried in kindergartens throughout the various parts of the country. The experiences focus on the teacher's responsibility to make good use of the creative energy found in young children and to encourage its development in every possible way. (E)

ART IS ELEMENTARY, Cornia, Stubbs and Winters, Provo, Utah: Brigham Young University Press, 1976.

An elementary art program structured in such a way that a classroom teacher can teach the art concepts. It gives sequence to instruction and helps the teacher determine

the child's level of perception and skill. Two hundred and six concepts and 300 illustrations are included in this program. (E)

ART: MEANING, METHOD AND MEDIA (Books 1-6), Guy Hubbard and Mary Rouse, Westchester, Illinois: Benefic Press, 1974.

This series of well-illustrated and planned books gives the classroom teacher a tested art program that extends over one entire school year. The content of each year is designed to build cumulatively on the content of the preceding years. The content of the books is intended primarily for use by classroom teachers who have no special preparation for art teaching. The lessons may be added to, changed, or modified to meet local needs and conditions. (E)

CREATING WITH PAPER, Pauline Johnson, Seattle, Washington: University of Washington Press, 1969.

A well illustrated book that gives techniques in using paper as the primary medium of expression. These methods of working with paper in various ways will produce art forms of aesthetic worth. (E-S)

CREATIVE ART, ELEMENTARY GRADES, Fran Trucksess, Boulder, Colorado: Pruett Press, 1974.

This art guide is designed for the classroom teacher and covers all areas of art instruction including rationale for the program, how to present lessons and evaluate, how to keep a record of growth and listing of supplies, equipment and materials you will need as well as how to arrange your classroom to accommodate an art program. (E)

CREATIVE ART, JUNIOR HIGH GRADES, Verle Mickish, Boulder, Colorado: Pruett Press, 1962.

This guide is designed to help the junior high art teacher develop a creative approach in the teaching of art. It is based on the philosophy of leading students into problem solving experiences rather than lesson-learning activities. This book suggests a sequential structured art program of exploration in a variety of media, creative experiences, thought concepts and aesthetic appreciation. (S)

INVITATION TO VISION: IDEAS AND IMAGINATION FOR ART, Earl W. Liderman, Dubuque, Iowa: William C. Brown Company Publishers.

A practical book with illustrations that give idea sources and suggest possibilities for artistic expression aimed at stimulating perceptual awareness in students. (E-S)

PAPER AS ART AND CRAFT, Thelma Newman, Jay Hartley and Lee Scott, New York: Crown Publishers, 1973.

A book illustrating the many ways that paper can be manipulated and used as medium for both art products and crafts. (E-S)

PROGRAMS OF PROMISE, ART IN THE SCHOOLS, Al Hurwitz, New York: Harcourt, Brace, Jovanovich, 1972.

Case histories by various writers of the direction of art education and how it is changing in relationship to current movements in education as a whole. (E-S)

ACKNOWLEDGMENTS

We gratefully acknowledge the following people who shared their creative imaginations and unique talents in the development of this design.

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in cooperation with
Oklahoma Curriculum Improvement Commission

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We appreciate the guidance provided by these contributors who attended the curriculum meetings to respond to the developed materials. Many also contributed their ideas to the short sample encounters and field tested this material with their own students.

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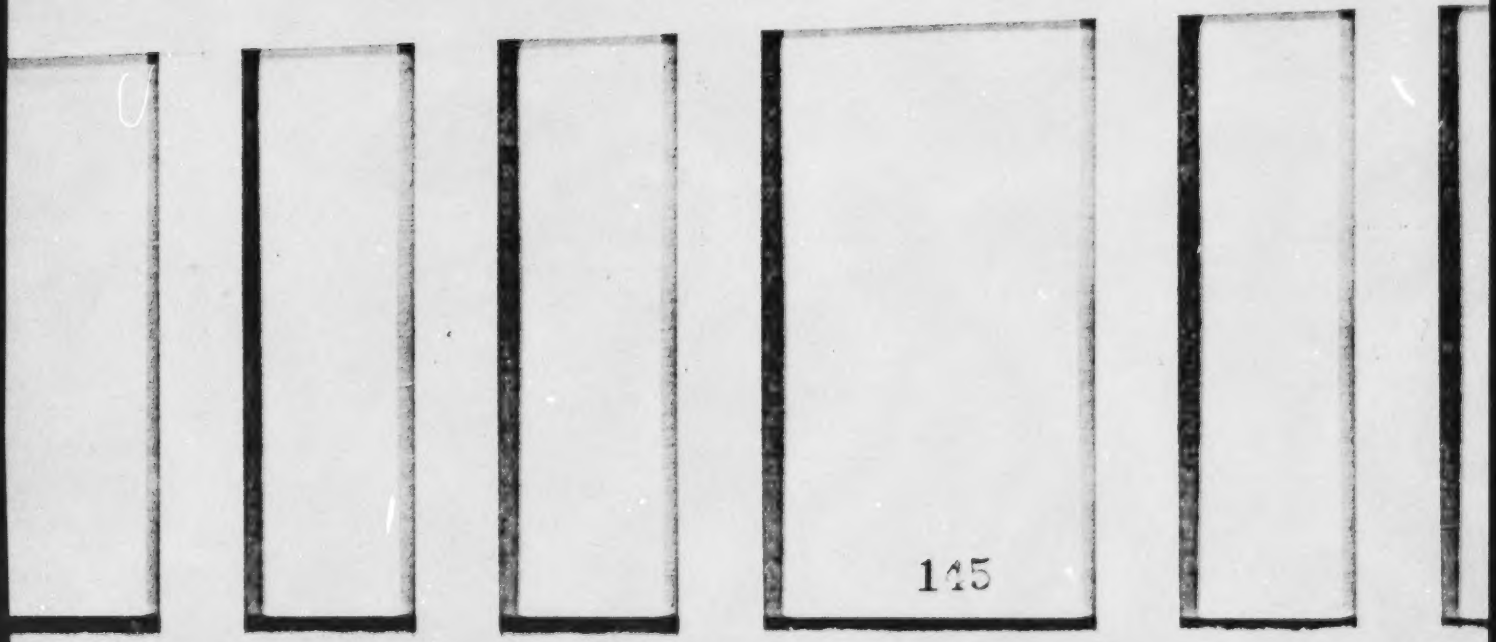
OKLAHOMA STATE DEPARTMENT OF EDUCATION



Let us hear from you

Because we really did develop this for **your use,** we are interested in your response to both the design of and the activities in the encounters. After you have had the chance to really use these ideas with your students, would you take the time to respond to the questions below?

1. I teach at the 1st _____ 2nd _____ 3rd _____ 4th _____ 5th _____
6th _____ 7th _____ 8th _____ 9th _____ 10th _____
11th _____ 12th _____ grade level.

2. I used the Elementary _____ Middle School _____
Short Sample _____ Encounters

3. The design model was:

_____ easy to understand
_____ fairly easy to understand
_____ somewhat confusing
_____ difficult to understand
_____ baffling

CUT

4. The activities were:

_____ most helpful
_____ helpful
_____ of no help at all

5. The language in the written content was:

_____ easy to understand
_____ fairly easy to understand
_____ somewhat confusing
_____ difficult to understand
_____ baffling

6. The book is visually:

_____ interesting
_____ of moderate interest
_____ unappealing

7. The most successful Sample Encounters were:

_____

_____

_____

because: _____

_____

_____

8. Response from my students after using some of the Encounters was:

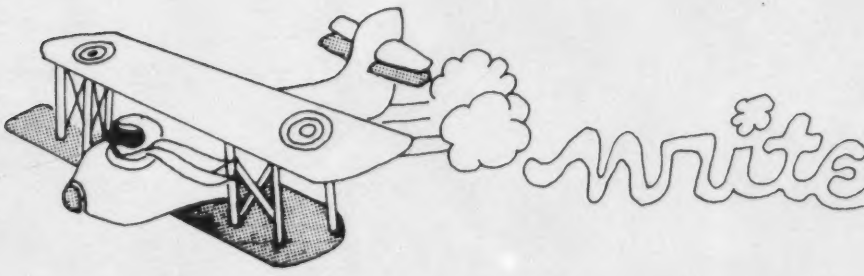
_____

_____

9. If I could rewrite or change the book, I would _____

_____

_____



10 The most important piece of advice I could give to someone developing curriculum material for teachers is: _____

_____

_____

_____

11. My final comment: _____

_____

_____

_____

Name (if you wish to sign this)

_____

Address

_____

City State Zip

Return To:

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Oklahoma City, OK 73105